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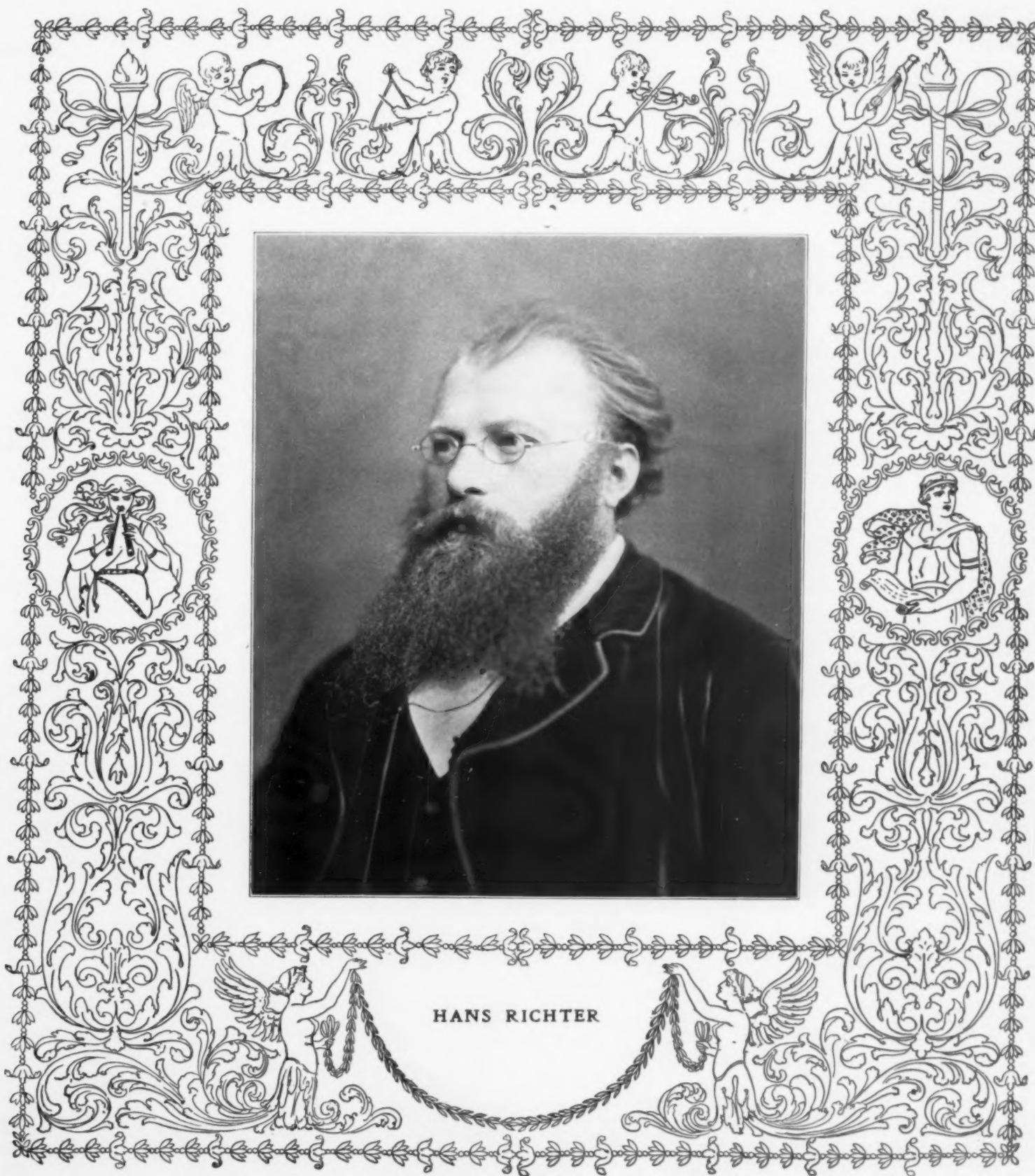
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In the course of my experience I have found out that people usually have two diametrically opposed ideas about composers who are critics or critics who are composers. There are some who think that if a composer be a real composer, big or little, he either does not need or does not deign to act in the to their minds inferior capacity of critic. These people can easily be converted from the false way of their train of thought if you point out to them that no less eminent composers than Berlioz and Schumann are among the greatest of the brethren of the critical quill, and that such men as Wagner and Liszt number among the greatest musical littérateurs of all time. Then there is the other class of people, and this one is in the vast majority, who believe that a critic should not be a composer, and they give you for this refusal of the granting of the privilege the most variegated kinds of reasons. Some turn the arguments of the first class of people topsy turvy and say: "If so and so were a composer he would not need to be a critic." And then the other party retorts: "How could he be a critic and judge of new compositions if he himself cannot compose?" forgetting that it is not absolutely necessary or even essential that a person must be able to cook in order to be able to judge of the culinary merits of a dinner. Then again it is thrown into the face of the critic-composer, that he, being a composer, cannot be a fair and unbiased critic toward other composers. This narrow and commercial view of a competitor nature surely does not affect the value of a broad-minded composer-critic's judgment, and I am quite sure that in the long run and on the average a critic who is himself a composer will be far more careful, generous and liberal toward a brother composer than another critic who is unconscious of the throes and agonies of a mind that is given to musical production. The composer-critic can and does in most instances judge fairly and correctly the work of other composers; but where he is liable to make an error, where he loses his critical acumen and what is difficult for him to judge is—his own work.

I am led to the jotting down of these observations through the fiasco which I witnessed at the Theatre des Westens a week ago to-day at the first performance of Max Loewengard's alleged comic opera "Die Vierzehn Nothelfer" (The Fourteen Helpers in Need.) Loewengard is one of the severest, but also one of the fairest, most just and most able music critics I ever met. He is in the habit of judging everything from the most elevated standpoint. He is besides an acknowledgedly good teacher of harmony, composition and orchestration. And yet with all these equipments he was unable to see or even faintly perceive that his opera has no musical value whatever. It is the most impotent attempt at composition I have ever heard exposed in public without any exception. It almost made a childish impression and betokens utmost naïveté to write such stuff and to have it performed. And as naïve as is the music, even in the way of orchestration, as naïve is the libretto, the verses of which were compiled from quite a readable novel by W. H. von Richl.

To make things worse the composer had the almost un-critical ambition to conduct his own work, and as he is lacking just as much in the routine of conducting as he seems to be in that of composing (no matter how expert a theorist he may be in both capacities), he assisted to the best of his ability, or rather inability, in bringing about the inevitable fiasco of which I spoke. After the first act some well-meaning but injudicious friends in the house made a shy attempt at applauding, which was promptly and unmercifully hissed down by the large audience. After the fall of the curtain for the second and final act the attempt was renewed and the principals in the cast were allowed to make their bow to the public, but Loewengard, who must have become aware of the failure of his opera, did not make his appearance before the footlights, and this was the wisest thing he did on that ill-fated

evening, for he would surely have been greeted with catcalls and other tokens of disapproval.

In the audience I noticed Hofrat Ernst von Schuch, of Dresden, and Director Henry Pierson, of the Berlin Royal Intendancy. The latter gentleman had wisely refused the proffered acceptance of "Die Vierzehn Nothelfer" for performance at the Royal Opera House, but he just as generously abdicated the Royal Intendancy's sole right for performance at Berlin of the "Cavalleria Rusticana," and thus Director Hofpauer, through the drawing power of Mascagni's still popular work, which was coupled on the housebill with Loewengard's opera, was in some measure reimbursed for the pecuniary sacrifice he had vainly made in bringing out the latter work.

The performance of the "Cavalleria," under Bertrand Saenger's direction, was a lively one. As Turiddi, I heard for the first time the much and always gratuitously puffed tenor Alfred Rittershaus, who appeared in the part as "guest." Rittershaus, who looked for all the world like Nahan Franko, front curl and all, acts like a coxcomb, and his voice is as small as his conceit seems to be large. His father was a great poet, but the son is a mediocre artist, who evidently owes much of his newspaper notoriety to the name he has the honor of bearing.

Emma Seibold was a little heavy, but not unsympathetic, in the part of Santuzza. She lacks, however, histrionic ability to such a degree that she seems clumsy in every part she undertakes. She impersonates the role in Dutch, not in Italian style.

Juan Luria's big, burly voice stood him in good stead in the robust part of Alfio. Miss Brackenhamer was excellent in the rather insignificant part of Mother Lucia, and Miss Quilling pleased me in looks as well as in voice in the roguish role of Lola.

* * *

The seventh Philharmonic concert, under Arthur Nikisch's direction, although as usual interesting and well performed, did not quite reach the artistic altitude of some of its predecessors.

First of all was this the case because the program was a somewhat heterogeneous one, *zusammengestoppelt*, as the Germans say, and one that did not work for a climax, and secondly, the soloist, our old friend and veteran violin virtuoso Sarasate, seemed a little bit faded, and his playing, although he had his customary success with the audience, sounded threadbare and artificial. It is a pity that artists so seldom know when to stop! Sarasate is a rich man, rich in glory and rich in shekels. He does not need to play any longer, and he plays as if it interested him no longer, and yet he does not stop! It is true he makes his old time effect with the audience and some of the things he does, such as the final harmonics in the slow movement of the Saint-Saëns B minor concerto, are wonderfully pure and imminently beautiful in quality. But on the whole his never very large tone seems to have grown still smaller, his passage work is no longer clean and his technic, although it is still quite wonderful, is not absolutely certain. And then he always plays the same things. Besides the clever but mostly virtuoso concert of Saint-Saëns, he gave the purely virtuoso piece—"Liebesfee" of Raff. Though the tempo taken was fast and furious, the music seemed slow and even tedious. It pleased, however, the audience, and after many recalls Pablo gave an encore, not his Spanish rubbish, but two movements from the E major unaccompanied sonata of Bach. But, Holy Joachim! what Bach was that! It was such Spanish Bach as Remenyi's Beethoven was Hungarian Beethoven. Nevertheless the audience seemed to like it, and they had Sarasate out upon the platform half a dozen times more, until finally everybody grew tired, the people applauding and Sarasate bowing, and then he retired for good.

The orchestral selections opened with Schumann's weakest symphony, the one in E flat yclept the "Rhenish." I had not heard it for many years, and even if I had not read Weingartner's pamphlet on "The Symphony After Beetho-

ven," the work would have sounded stale and more than a bit antiquated to me. This, however, was no fault of either Nikisch or the orchestra, for the former had worked out all details of shading and other nuances most lovingly and carefully, and the Philharmonic artists played with their customary precision and skill. The Schumann "Rhenish" symphony is simply another case of "sic transit."

Besides this we had as a novelty a well worked, effectively scored and quite spirited Lustspiel overture by the Gera court conductor, Carl Kleemann, which was well received. Furthermore, Wagner's "Waldweben," in which concert arrangement and fragment from "Siegfried" the great composer shows himself as an equally if not more, eminent painter than he is elsewhere poet in tones. It was most delightfully performed. But the culmination point in reproductive virtuosity was reached in the final number, the well-known first orchestrated (but fourteenth for piano) Hungarian Rhapsody of Liszt. I believe that many of you have heard this rousing musical racket under Nikisch's baton when he was still conductor of the Boston Symphony Orchestra. If you have not, I cannot help you, for you will never hear it in even approximately equal performance under anybody else's stick.

The program for the next concert promises Beethoven's B flat Symphony; as a novelty, a Carneval suite by Georg Schumann, of Bremen; Tschaikowsky's "Francesca da Rimini" and two Händel arias, as well as Saint-Saëns' scena for alto and orchestra, "La fiancée du timbalier," sung by Camilla Landi.

* * *

At the joint concert of the soprano, Miss Corally Boettcher, and the violinist, Johannes Palaschko, there were several things calling for comment.

It was not the singer's voice, however, which is negative in quality, nor yet her quite artistic delivery, but rather her selections of songs, among which were two braces of very interesting Sinding and Hugo Brückler Lieder, of which I liked particularly the latter's posthumous and very suggestive "Sehnsucht" and "Verrat." Three Lieder by Karl Gleitz are very artificial and show a lack of invention, while those of the other resident composer, Edward Behm, though largely influenced by Wagner, are singable and musically interesting. Their titles are "An die Nachtigall," "Sommerabend" and "Frühling Liebster," and I can recommend them to far advanced singers in search of novelties.

Quite a surprise, and not a disagreeable one, was the violin playing of Palaschko, a young pupil of Joachim. His technic, more especially in double stopping and all sorts of combination tricks, is the most developed one can imagine and beats anything I ever witnessed, including Burmester's Paganini variations. Joachim himself is said to have remarked that Palaschko could do things upon the fiddle which nobody else was capable of performing. Almost equally admirable as the playing is the composing Palaschko does for his specialty. He gave on that evening three movements from a suite in D minor for unaccompanied violin, of which I maintain that outside of Bach (leaving all comparison with him, of course, out of the question) nobody has written such skillful and complicated, yet executable, music for the unaccompanied fiddle as does this young fellow.

His technic also permitted him to play the Ernst variations for unaccompanied violin over the Irish folksong, "The Last Rose of Summer," a piece which is such a conglomeration and heaping up of difficulties that most violinists only look upon it with holy horror.

It is too bad, however, that with such great and extraordinary technical gifts are not also coupled finer musical qualities. But such is not the case, and Palaschko, though he has a correct ear, seems deficient of sentiment and even is lacking in rhythm. This was plainly noticeable in two of the four smaller pieces of his own composition which figured upon the program. These are simple, slow things, not nearly as good as the suite, and he played them very tamely and quite without feeling.

* * *

On Wednesday night I attended first a portion of the Philharmonic popular concert, at which Miss Vera Maurina, the talented young Russian, protégé of Emil Sauer, gave a very smooth performance of the difficult Henselt piano concerto. But as the not over experienced artist had had no rehearsal with the orchestra, and as that body, under Rebicek's baton, did some rather slovenly accompanying work, the young lady seemed a trifle nervous, and surely could not do herself full justice. I am told that she played her unaccompanied piano soli by Rubinstein, Larensky and Liszt far more brilliantly, and that she scored with them such a success that a double encore was demanded of her.

* * *

While these performances were taking place I caught the bigger half of the third and last sonata soirée of Coenraad V. Bos, pianist, and Joseph M. van Veen, vio-

THE MUSICAL COURIER.

listist, at Bechstein Hall. They make a specialty of giving, besides some of the standard sonatas of the masters, also some new and entirely unknown works by modern composers. Thus the program this time contained a sonata for piano and violin, by Oscar Straus, a young Viennese composer, no relative of the dance composers, but also no relative of Richard Strauss, all of whom have two's to their names. Oscar Straus, who is now chorus master at the Theater des Westens, is in his twenty-ninth year and a pupil of Graedener, of Vienna, and of Max Bruch, of Berlin. He writes fluently and has a fresh, melodious voice, but not over-original invention. His thematic workmanship is of the old, solid pattern, but also offers nothing strikingly new.

Much less conventional, and, in fact, quite recherché, is Sylvio Lazzari, whose sonata for piano and violin in E major I heard for the first time on this occasion. He was born in Tyrol forty years ago, and belongs to that new French school which builds upon Wagner and whose principal representatives are such composers as Chabrier, Vincent d'Indy, Chevignon and Charpentier. Lazzari was a pupil of César Franck, and some of his chamber music as well as orchestral works have met with success in France and Belgium. If it were not for the fact that Lazzari's harmonization is at times daring and *outre* beyond what is bearable, and that he is all too free with regard to form, I could take a great fancy to this young French composer, for he has something to say for himself, and he says it in an original, albeit too roundabout, way.

Messrs. Bos and Van Veen performed the difficult work with perfect ensemble and in flawless execution. I was very much pleased also with Bos' clean and delightful interpretation of Mozart's rarely played and yet so pretty C major piano sonata (No. 330 in Koechel's catalogue), which was given in true Mozartian style and spirit.

* * *

Somewhere—I don't remember where—I once read the sentence "Your loss is our gain," and I thought of this quotation when I listened night before last to the concert given by Prof. Xaver Scharwenka at the new Beethoven Hall. It was crowded with friends and admirers of the handsome, dashing composer-virtuoso, and more than one of the fair ones in the beautiful gilded hall must have said to herself with Venus as she beholds Tannhäuser in the third act: "Kehrst du zurück du ungetreuer Mann!" Well, he has returned, and for his rentrée the imperial, royal Austrian chamber virtuoso gave us a concert made up entirely of his own compositions, with the exception of the well-known Andante Spianato and Polonaise of Chopin, to which, however, Xaver Scharwenka has given a valuable new setting in the way of a very effective and telling orchestral accompaniment. The same thing, if my memory does not play me false, was done once before by no less a pianist than Rafael Joseffy, from whom I heard it under Theodore Thomas' direction in the old Steinway Hall more than a decade ago.

Xaver Scharwenka seems to have lost none of his former brilliancy and big luscious tone during his sojourn in the United States, and he played his beautiful first piano

concerto in B flat minor with the matchlessly graceful and bewitching scherzo, which is a perfect gem, "as only he can play it." This dubious quotation is this time meant in the most complimentary sense. Of course he was applauded to the echo, and the audience was reconciled even to the cart-wheel laurel wreath with which the pianist-composer was encumbered.

Then the Philharmonic Orchestra, under Rebicek's direction, performed the sonorous, beautifully scored "Mata-swintha Vorspiel," by Richard Wagner—beg pardon, by Xaver Scharwenka, who was called out and shook hands with the conductor, and finally we had as pièce de résistance Scharwenka's new third piano concerto, op. 80, in C sharp minor, just published by Breitkopf & Härtel, of Leipzig. It is an eminent composition, valuable as well on account of its fine thematic invention, as also through the skillful and exhaustive use the composer makes of his ideas. In fact, in the latter respect he goes even a trifle too far, and there are moments of length in the varied "Durchfuehrungen" to which in three formful movements the composer treats the only two themes upon which the entire concerto is built. I liked best the rhapsodic opening and the very suave E major slow movement, but also the Polish peasant dance mood, in which the first theme recurs in the final movement, is piquant and highly pleasing. On the whole, however, as I said before, the concerto is a bit too lengthy, a fact which not even the authoritative interpretation by the composer could prevent one from feeling. "Less would have been more," as one of the Berlin critics aptly remarks.

* * *

Yesterday was Emperor William's birthday, and as usual on this festive day there were no concerts—at least not in the evening, as most people want to be out and about to see the illumination of the town, which this year was especially gorgeous and brilliant because of the clear, cold, snappy weather.

In the afternoon, however, Prof. Gustav Hollaender, director of the Stern Conservatory, gave a festival concert in honor of Kaiser Wilhelm's birthday in the hall of the conservatory, and before a large and fashionable audience.

Compositions of Bach, Beethoven, Brahms and Mozart were performed. Prof. Ludwig Bussler made the opening address in honor of the occasion, quoting Hans von Bülow's now celebrated remark on the three B. B. B.'s—Bach, Beethoven and Brahms. He also alluded to the birthday of Mozart (January 27, 1756). Bach's Toccata and Fugue, C major, for organ, arranged for piano and played by Anton Foerster; "Kreutzer Sonata," piano and violin, Beethoven, beautifully played by Felix Drey-schock and Prof. Gustav Hollaender; four Lieder, of Johannes Brahms, wonderfully sung by Frau Prof. Selma Nicklass-Kempner; the Brahms-Händel variations for piano, played with great brilliancy by Ernest Hutcheson, and two movements (andante and allegro) from Mozart's string quartet in C major, performed by Messrs. Hollaender, Willy Nickling, W. Bampelmann and Anton Hekking, constituted the musical proceedings at this festival concert.

In the evening at the Royal Opera House the usual gala performance was given in the presence of the entire Imperial Court and august guests, such as the King of Saxony, and many others. An invitation was, as heretofore, courteously extended also to THE MUSICAL COURIER, and hence I enjoyed an excellent performance of Boieldieu's long neglected but still very pretty opera, "La Dame Blanche," which upon request of the Emperor had been revived, newly studied and mounted for this festive occasion.

The mise-en-scène is one of the most costly and also one of the most tasteful and beautiful I have ever seen on any stage, the Scotch Highland costumes all being historically correct in reproduction, the Scotch scenery of exquisite beauty, and the old ancestral hall of Avenal Castle in true Tudor style of architecture. The Fishers' Horn-pipe and the other ballet divertissements were elegantly danced, and Mlle. Del Era as Highland Lass showed more than you are likely to find in some of the originals she so successfully copied. The orchestra and chorus under Dr. Karl Muck's safe guidance did excellent work.

Of the cast Frau Herzog as Jenny showed to the greatest possible advantage, and Miss Hiedler (Anna) as well as Frau Goete (Marguerite), Moedlinger (Gavestun), and especially Lieban (Dickson), all were beyond cavil. The only one who was not quite up to the mark was Gruening as George Brown. It takes a high lyric tenor voice of good training to sing the part well and nothing will make up for this, if the representative of that part, be he never so musically intelligent, does not possess it.

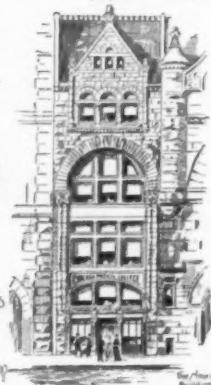
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Siegfried Wagner's comic opera, "Bärenhäuter," which a week ago had a not unqualifiedly successful première at

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Munich, had its first production at Leipsic last night, which, according to the telegrams in the Berlin papers, was also not accompanied with undisputed applause. I expect our Leipsic correspondent, Alvin Kranich, will tell us all about it.

* * *

Two of Berlin's best known musicians, Prof. Oscar Reiff, the eminent piano pedagogue, and Prof. Martin Blumner, composer, vice-president of the Royal Academy of Arts and conductor of the Singakademie Chorus, are down with a stroke of apoplexy. In both instances it is said the recovery is doubtful.

* * *

Our beautiful countrywoman, Lillian Blauvelt, has lately sung with most pleasing and gratifying artistic results at an Aachen symphony and a Frankfort Museum's concert.

* * *

The Grand Duke of Luxemburg has just decorated Mrs. Dory Burmeister-Petersen with the gold medal for art and science.

* * *

Heinrich Zoellner, formerly of New York, has set to music Gerhard Hauptmann's fairy tale of "The Sunken Bell." The composer played his music to the poet, who, although decidedly skeptical in the beginning, is said to have found the music highly congenial. The work, a music-drama in five acts, will soon be published by Breitkopf & Härtel.

* * *

The fund for the Berlin Wagner monument has reached the sum of 100,000 marks, and hence a prize competition for the same is soon to be issued.

* * *

Robert von Mendelssohn, the rich banker and fine amateur 'cellist, matrimonially engaged to Miss Gordigiani, an Italian singer who recently appeared here in concert with very moderate artistic success.

* * *

Richard Strauss' latest composition, his op. 40, entitled "Ein Heldenleben" (A Hero's Life), is being printed by C. F. Leuckart, of Leipsic. The first performance will take place at Frankfort on March 3, under the composer's direction. The Berlin first production at a Royal Opera House symphony soirée is to be given on March 22.

* * *

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week was Michael Banner, the New York violinist, who lately returned from a successful Scandinavian concert tourneé, and who told me that he would next season, encouraged by the results of his first venture, give two concerts with orchestra in Berlin.

Eugene E. Simpson, of Palmer, Ill., a violinist and student of musical history under Professor Kretzschmar, at Leipsic, also the Leipsic correspondent of the Chicago monthly magazine *Music*, called. He is on his way back to his home near St. Louis, where he intends to settle down as teacher of the violin and musical littérature.

Miss Johanna Heymann, pianist from Amsterdam, who will shortly be heard here in Berlin. She is a sister of the once famous, now nearly forgotten, demented pianist Carl Heymann.

Miss George E. Tatham and Miss Emmie Tatham, from Carshalton, near London, England, called. The young lady, a pupil of Mme. Blanche Marchesi, has a fine mezzo soprano voice, and recently sang for the first time in public at Hanover with decidedly encouraging results. Miss Tatham may be heard in concert in Berlin during the next season.

Miss Mary Münchhoff, the American soprano, who is going to appear in concert in Leipsic on February 3.

burg closed his program with the Liszt Rhapsodie No. 11, and the inevitable encore followed.

* * *

The Joachim Quartet's program for the third evening of their second cyclus included the Quartet in D major, No. 10, of Mozart; Beethoven Quartet, op. 18, A major, and the Brahms Quintet in F major, op. 88, for two violins, two violas and 'cello, with the assistance of Andreas Moser as second viola player. The Quintet was possibly the most enjoyable of the three works, and was played with great breadth and vigor.

* * *

Miss Louise B. Voigt, of Cincinnati, repeated her great success of recent date in Berlin as soloist of the fourth Philharmonic concert in Halle, Wednesday night, where she sang with great brilliancy and artistic finish the Constanze aria from Mozart's "Seraglio" and songs from Schubert and Liszt. Miss Voigt was greeted with stormy applause, and after numerous recalls was obliged to respond with an encore.

F. M. BIGGERSTAFF.

Mr. Pache Here.

Joseph Pache, director of the Baltimore Oratorio Society, has been here on a visit selecting soloists for the performance of "Elijah" on April 27.

Blanche Marchesi.

Blanche Marchesi, who left for a short Western trip, where she will sing in Chicago, Milwaukee, St. Paul, Cleveland, Detroit and Buffalo, will return to New York the middle of March and give one farewell recital in Carnegie Music Hall the afternoon of March 15.

Edmund Severn's Compositions.

Edmund Severn is a busy composer these days. Compositions of his which have appeared recently are: Romance in B flat and Gavotte in G for violin, with piano accompaniment; Polonaise for piano. Others which will appear soon are: "Marcelle," a song for soprano or tenor; a gavotte for piano and a mazurka for violin. The publisher of all these is P. L. Jung.

The *Daily Republican*, Springfield, Mass., thus comments upon one of Mr. Severn's recent works:

Special interest last evening centred in the new choral selection by Edmund Severn, of New York and this city, with which the program opened. It is the first specimen of his choral music that has been heard here, though some of his songs and chamber music are tolerably familiar, and many will remember his festival overture and his symphonic poem, "Launcelot and Elaine," both of which have been given at festivals by the orchestra. For this chorus, "Bold Robin Hood," Mr. Severn has found a capital text in the too little known verses from Thomas Love Peacock's "Maid Marian," a book which has always appealed strongly to a small but discerning class of readers. The composer has entered thoroughly into the spirit of the song, and has written a dashing and lively chorus, which the club sang with spirit and gusto. An original effect is produced by the snuffing semi-chorus of gray friars, which recalls the wail of the Hebrews in Saint-Saëns' "Samson and Dalila." The musical effect was consulted, perhaps at the expense of the logic, by reducing this to a hint, giving out the words first to the full chorus without the grotesque nasalitiy. The chorus is quite difficult to sing, on account of the rapidity with which the words must be pronounced, but the club madethem perhaps as distinct as could be expected. The accompaniment is arranged for piano, with a cornet obligato, which gives the needed hint of "the bugle's shrill singing." A full orchestral accompaniment would doubtless add to the effect, for Mr. Severn's idiom is plainly orchestral.

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CARE OF BRITISH OFFICES OF THE MUSICAL COURIER.
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LONDON, W., February 8, 1890.

PADEREWSKI has been engaged for Robert Newman's London Musical Festival this spring, when he will play Beethoven's Concerto in E flat and his own Polish Fantasia. Report comes from St. Petersburg that at his recent recitals there his enthusiastic admirers presented him with fifty laurel wreaths. What use he will make of them has not transpired.

Richard Strauss' new symphonic poem, "Ein Heldenleben," will be first produced at Frankfort-on-the-Main on the 3d prox., and on March 23 will be performed in Berlin.

No Briton interested in, or with any feeling of loyalty for, music can do other than chafe at Felix Weingartner's article in a contemporary on "The Symphony Since Beethoven," for herein, either from ignorance or non-recognition of our countrymen's merits as composers, he passes in silence all our British composers of the century. Italy is treated with similar contempt, and the meagre list of composers he deigns to mention comprise such as Sinding, Borodin, Goldmark, Rubinstein and Tchaikowsky. Herr Weingartner maintains that Mendelssohn's "Hymn of Praise" "exists to-day only in name." This may be true in Germany, but is false in England. The best portion of his article is a thoughtful essay on Brahms, in which, referring to the anti-Wagnerites' title of "The Successor of Beethoven," he says: "It was not given to Brahms to attain Beethoven's profoundness; he could only put on the mask of the master."

Miss Marie Brema has been engaged for the Sheffield and Norwich festivals, after which she is due in Paris to impersonate Isolde.

Madame Albani sails the 18th inst. for South Africa, but will be there again in May for the London season.

Herr Ondricek, the violinist, has lately given many successful concerts in Austria, as well as two recitals in Bucharest, where he had the honor of playing several times with the Queen of Roumania. On his departure from Bucharest the Queen most graciously presented him with two signed photographs and sent valuable Christmas presents for his children. He has now gone for a long tour in Russia.

George Fergusson has been specially engaged to sing in the first performance in Berlin of the Abbé Perosi's new work, to which I referred in my last week's letter. He will also give a recital in Berlin on May 7.

The late M. Faure, President of the French Republic, conferred the Cross of the Legion of Honor on Giacomo Puccini.

Hugo Heinz leaves England this week for the United States.

Dr. Joachim has been created Chevalier of the Prussian Order of Merit, a distinction no other musician possesses at present, though Brahms received it.

Sarasate has arranged to be here during the season, when he will give several recitals at St. James' Hall, assisted by Mme. Berthe Marx-Goldschmidt.

Miss Clara Butt has been presented by the Queen with a very handsome brooch, the device being the Royal monogram and crown in diamonds and rubies, as a souvenir of her appearance at Osborne on the 16th ult. Miss

Butt is meeting with exceptional success on her present provincial tour.

Herr Ernst von Dohnanyi arrived in London on Tuesday last from his home in Pressburg, Hungary. He has recently played in Edinburgh, Glasgow and Leeds. He will be heard at the Philharmonic Society, at the Crystal Palace, and three times at the Popular Concerts. Two autumn recitals are already arranged for him.

They do odd things in Wales sometimes. The prize offered at a certain Eisteddfod for competition for male voice choirs was £5, and a pair of trousers for the conductor. At any rate, so it is said; and the *Musical Herald* pertinently wants to know what would be done in such a case were the prize divided.

Mme. Cara Roma, the Californian soprano and song writer, is now in London, stopping at the Hotel Cecil. She is to make her first appearance at the Grosvenor Club on the 14th inst.

CONCERTS.

You often see a bevy of ladies surrounding and adoring a baby, or a group of musical enthusiasts adoring a fine "Strad" or "Joseph," but a piano, unless it be a "Barless" Grand, or has been painted within or without by a Burne-Jones, is less frequently the centre of a crowd of dilettanti, and consequently the spectacle of the besieged platform at Mr. Schultz-Curtius' last club concert must have warmed the hearts of those who, guiltless of violin connoisseurship, can only claim an interest in the harmless, necessary piano. Mr. Dolmetsch had brought with him a graceful looking instrument, not unlike a harpsichord in appearance, and boasting a keyboard of five and a half octaves. It bore the name of "Messrs. Broadwood, Makers to His Majesty and the Princesses," with the date 1815, just two years before Beethoven received his present of a grand piano from the same makers. He wrote them a delightful letter, promising to send the first fruits of his inspiration. However, Mr. Broadwood never heard from him again, or received any of the "offranks."

All agree with Mr. Dolmetsch that it would be very interesting to hear some of Beethoven's works played on a piano similar to his own, even if not accepting his dictum that the "old instruments possess a particular quality which renders possible and effective many passages which on a modern piano sound intolerably heavy and quite ineffective." The tone was light and thin, pathetically thin; it seemed like a strange visitant from some far-off land. Who but Mr. Dolmetsch could really prefer the queer, dear old piano of 1815 to one of 1890? No, the people are changed, and they must have a piano that shall crash and thunder, and pretend, if need be, to be an orchestra such as Wagner wrote for. We cannot thrust our Steinways aside and go back to the pianos of our great grandmothers. They are charming as survivals of a picturesque past, and interesting to the historian of keyed instruments, but they are not more.

The return of Mlle. Eibenschütz to the Popular Concerts is as welcome as the return of daffodils or swallows, especially when she plays so familiar, yet so rarely played, a work as Brahms' arrangement for piano solo of the Four Hand Waltz, op. 39. In addition to possessing virtuosity and true musicianship, she gives to her playing that indescribable quality formerly known as "elegance." For absolute charm I know not a pianist whom I would rather hear than this gifted lady. Mozart's String Quintet in G minor was well played, a divine work, "de par le monde"; so were Dvorák's Piano Quartet, in D major, whose principal phrase is that of "Ernani, Ernani, involami," so often sung by Madame Patti, and some of Brahms' Hungarian dances, arranged by Joachim. Ernest Sharpe sang "Honor and Arms," showing much ease in the florid passages, and descending comfortably to the low C, truly a profound depth. He also sang Schubert's "Wiegenlied," and Hermann's pretentious and tiresome "Drei Wanderer."

The program for the opening of the Queen's Hall Symphony concert abounded with treasures—almost too much so. The novelties of Grieg's "Symphonic Dances," alike characteristic of the composer's best manner and of Norwegian music, were most interesting. But the crown of Saturday's musical offerings was Tchaikowsky's Sym-

phony in F minor, No. 4. A work in itself of a high order, Mr. Wood gave it a superb reading, setting every point, so to say, en relief. Our most prominent English conductor could not have been surpassed by any foreign celebrity in delicacy and careful detail of every musical phrase, and with the fire of his own temperament his listeners were carried away through all the intricacies of the first movement and all the delicate beauties of the Scherzo to the end of the fiery Presto, only the sense of an intense enjoyment and admiration being left. This symphony was written in 1878, introduced by the composer himself in 1893 at a Philharmonic concert, after he had been made a Mus. Doc. at Cambridge. With this exquisite impression upon me I felt I ought to go, but stayed to hear the Rubinstein Concerto, finely played by M. R. Zwintscher. Here the orchestra was not so perfect as before, the pianist being occasionally drowned by its exuberance. Mme. Medora Henson sang Gounod's "Far Greater in His Lowly State," and a pretty song, with orchestra accompaniment, by Reinecke. The "Egmont" overture was the last number of this generous program.

Monday afternoon Leonard Borwick gave the last of his three recitals, all of which have been fraught with particular interest to the lover of fine piano playing, for Mr. Borwick always subordinates the mere virtuoso to the artist. All Mr. Borwick's wonted good taste was shown in the selection of a program which opened with Händel's Fugue in E minor, played with a breadth and simplicity eminently in keeping with the music. Very graceful is the pianist's own arrangement of the Adagio and Allegro in F minor, composed by Mozart for a musical clock. In addition to these the program included Beethoven's Variations in E flat, Schubert's Sonata in B flat, to both of which numbers the pianist's faults style was especially well suited, the grace and sweetness of Schubert being charmingly conveyed, and that without the sentimental quality which too often does duty for true charm and expression.

Slowly the concert season has opened, and the vocal recitals have taken their share bravely—at least as far as quantity goes. Miss Ethel Bauer and Miss Ritta von Reichburg were heard at their concert at the small Queen's Hall as pianist and vocalist, respectively. Miss Bauer plays carefully and like a musician, though what I heard had not much pronounced individuality calling for praise or blame. The singer, Miss Von Reichburg, has still so much to learn that I prefer to postpone my opinion to some future occasion.

Miss Aurelia Revy, a young lady who bewilders by her collection of talents (comprising singing, playing the piano and violin, acting, &c.), is a clever singer. What she gave at her last concert was rendered with taste, intelligence and the ease of an experienced singer. Some notes have a reedy quality, not from a defect in the voice but from a peculiar production. She sang Hungarian folksongs, and I regretted she did not give one or two more of the best known ones.

Sims Reeves' concert was a brilliant financial success, and, judging by the applause, a pleasurable event for those present. The veteran artist, whom adversity forces to appear on the platform, gave through his singing a pathetic proof of what command he has over his art. As an encore he sang the triumph song of his brilliant career as a concert singer, "Come Into the Garden, Maud," and many of his hearers listened back to long, bygone years when, with the exquisite tenderness of his conception, he stirred the very depths of their hearts. Other artists who assisted were Madame Albani, Miss Esther Pallister, Mme. Alice Gomez, Miss Ada Crossley, Mr. Ben Davies, Mr. Brozel, Mr. Santley, &c.

Apart from the exceeding monotony felt by many at the lengthy and successive choruses of Händel's "Israel in Egypt," some degree of interest was aroused by their almost perfect interpretation at the hands of the above society at the Albert Hall Thursday last. Their previous efforts may have given greater pleasure, but viewed from the standpoint of the trying vocal music it is long since they surpassed the work of this occasion.

It is known that Sir Frederick Bridge is inexorable in the matter of encores, and although stoutly resisting an encore to the "Hailstone" chorus, his will was overridden

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by that of the people in the excellent reading of "The Lord Is a Man of War," by Andrew Black and Watkin Mills. With such wilfully protracted applause, even completely drowning the orchestra, the conductor's final acquiescence was an indulgence extended to people devoid of reason. Certainly the reading of this famous duet was the one stirring event of the evening. Mr. Black was good, Watkin Mills better. The former has not Mr. Mills' fine legato, and he thrusts accent at you; whereas the latter makes it felt rather than heard. Mme. Marie Duma, in bad voice, sang laboriously, with strong tremolo, poor tone, and with breathing capacity inadequate for the long, Händelian phrases. Miss Clara Butt was cloudy in her first solo, but her voice improved toward the latter part of the evening. I wish I could say Herbert Grover possessed an artistic taste to correspond with his beauty of voice. His flatness and defects of execution are details as compared with his unblushing irreverence for the composer's text. Nothing could excuse his "swoop" to join the D to the high A in "The Enemy Said," seeing they have a rest between them—not even his own reason—inability to take the A unprepared.

It is fortunate for William Boosey that there still exists a large section of the public that extracts pleasure from ballad concerts. His seventh concert of the season took place at St. James' Hall on Wednesday afternoon, when Ben Davies, Watkin Mills, Haydn Coffin, Miss Marie Tempest, Gomez, Hollman and Johannes Wolff, &c., were greeted with rapturous applause for work good, bad and indifferent by the usual body of sentimental, gushing ladies. Ben Davies, in excellent voice and spirits, sang with an intensity and deep feeling Gounod's "Lend Me Your Aid," adding as encore "Sally in Our Alley." A new song by Monk Gould, "The Curfew," of itself without interest, was so given through the good style of Watkin Mills as to insure its purchase by the many unable to disassociate song from singer. That Haydn Coffin should invade the concert room is regrettable. His proper sphere is comic opera, and therefrom he will never rise. Not that nature has denied him an organ which with cultivation might be turned to artistic account, but that he is now soaked in the cheap, specious tricks of the light opera stage, and so convinced of his own merit that he disdains improvement and has no soul for the quest of high ideals.

Songs by Frances Allitsen were for the most part spoken, with the exception of the pianissimos and fortés, the former inaudible, the latter shouted. Applause rained on him; but should not applause be a question of kind and not degree? Miss Marie Tempest is another artist of the same school. Gounod's "Serenade" was very fairly presented, with good French accent, and execution made neat with great effort and care. The simplicity of the song was a sore test on her voice, now debased in quality and style by the pernicious habits of all comic opera artists. The nasal tone of Mme. Alice Gomez found full vent in Maude Valerie White's "Come to Me in My Dreams" and Lover's "What Would You Do, Love?" R. Evett has my full sympathy. He is young and inexperienced, and feeling such is afraid of his own voice, attacking his high notes with timidity and shrinking from revealing the temperament that was discernible despite his amateurishness. In many ways he is quite the conventional English singer, yet a few touches in his singing made me wish that his manhood should not be swamped by the ill advise of pseudo friends. These are frequently the sole cause of the debasing of what might have been a good artist, into one of the cheap, sickly, invertebrate performers that daily swell the ranks of the ephemeral. Johannes Wolff and Hollmann both pleased—first in a duet by Thomé, then in solos by Bach and Wieniawski.

SANS PEUR.

Alfred Jewett McLean's Song Recital.

A song recital was given last Thursday evening at St. Mark's Parish House, corner of Tenth street and Avenue A, by Alfred Jewett McLean, assisted by Everett Henry Thayer, basso, and George Edward Castello, accompanist. An interesting program was given.

Music in Leipsic.

ROSENTHAL GASSE 12.
LEIPSIC, February 1, 1890.

ANTON FOERSTER, the pianist, now a resident of Berlin, gave a successful and interesting concert on January 25, and was assisted by Anton Witek, violinist, and Rudolf Krasselt, violoncellist. Since Foerster's last concert of a year ago he has gained much more in repose and dignity. His program contained works of Bach, Schubert, Chopin, Liszt and Rachmaninoff. Otto Floersheim's fine and uniquely harmonized Impromptu was delightfully played by the concert giver. I have recollections of this composer's charming piano compositions, of which a Berceuse and Moment Musique (both of them composed in New York) still linger in my memory after a lapse of eight years. Mr. Floersheim's set of preludes, recently published by Breitkopf & Härtel, have received very favorable comments from the Leipsic press, and are welcome additions to that class of piano literature.

A new Trio in D minor, composed by Robert Hermann, contains some good ideas and solid contrapuntal writing in the first Allegro. It also contains a rather effective Adagio, a Menuet, which does not explain its title, and a Finale with a decided leaning toward Grieg. The composition is difficult, and has very little flowing passage work in the piano part, which gives the entire opus a restless character. The composer can be quite satisfied in the manner in which it was performed.

* * *

The Liszt Verein concert of January 30 was devoted to chamber music and ushered in by Arensky's Trio for piano and strings. This trio is interesting from the beginning to the end and is molded rather upon the lines of Tschaikowsky, being free in form and Slavic in character, and has a slow movement entitled "Elegia," which shows the direct influence of that master. The performance was fairly good, but the three artists, Katherine Jatichowska (pianist), Jaques Weintraub (violin) and Paul Grüninger (violoncello), were not in absolute sympathy and had not sufficiently rehearsed the work. The pianist was visibly indisposed, having just recovered from a severe illness, and hardly did herself justice in Chopin's Sonate in B minor and Liszt's Polonaise in E and "Am Rande der Quelle." Her playing of Schumann's Concerto at a Gewandhaus concert four years ago proved her ability as a pianist and showed good rhythmical sense, a nice, clean technic and musical intelligence. These qualities were also present at this concert, but physical weakness prevented a satisfying performance.

Willy Birrenkoven, from the Hamburg Opera, sang Schubert's "Müllerlieder" very tastefully, disclosing a strong and pleasant tenor voice, which he seldom forced. Opera singers, as a rule, usually endeavor to produce as big a volume of tone as possible when appearing in concert, and as Birrenkoven did not commit this error, I enjoyed his singing very much.

Concertmaster Weintraub, of Gera, and Paul Grüninger, the cellist, contributed a good share toward the evening's success. The first named played Bach's Chaconne for violin alone in an excellent manner, showing an ample technic, a nice if rather small tone, perfect intonation and satisfactory interpretative ability. In the Trio he was well supported by Grüninger, who has a good round tone and reliable bow, coupled with youthful vigor and temperament. The young men are both worthy of warm support and are conscientious workers.

* * *

The eighth Philharmonic brought Tschaikowsky's symphony "Pathétique" as its first number, which was rather a risky thing to do, as Nikisch is the great conductor for this work. Winderstein tries hard, but this symphony requires a different temperament than he possesses, and while the orchestra played well I missed the serious depth and glowing vitality with which Nikisch produces such a massive result. The overture to "Oberon" was the other orchestral selection, and here things were more as they should be, with the exception of a still noticeable roughness in the

brass, which is always too obstreperous in passages marked piano. Mark Hambourg, of London, was the pianist, and played Liszt's Concerto in E flat in a technically dazzling fashion. In his solo numbers—Gavotte (Rameau), "Traumeswirren" (Schumann), Nocturne and Ballade of Chopin—there was not sufficient poetry and nicety in dynamic shadings. Hambourg is young, and has the making of a really great pianist in him, but he certainly needs more development on the musical side, and could with profit subdue a naturally brilliant touch and curb his fiery temperament. Leopold Demuth, at one time the leading baritone at the opera here, and now of Vienna, was the other soloist. His voice is if anything even bigger and more sympathetic than it was three years ago, and the singers in Leipsic, large and small fry, turned out in force. Much of the enjoyment was marred in the poor selections. Hoffmann's Monologue is interesting enough in its way, but we expect something better from a man of Demuth's reputation. The songs of Cesek and Prohaska are weak and sentimental drawing room effusions, and were an ill-advised choice. Loewe's "Prince Eugene" suited the artist exactly, and the way he sang it deservedly brought him an ovation, which he lessened considerably by singing a wishy-washy encore.

* * *

It has been noised abroad (that is, in Leipsic, for anything of a foreign nature is against their principles) that the various concert agencies here will not issue any tickets to English and American press representatives! The powers that be tell us that Leipsic possesses the greatest orchestra in the world, and that its performances are such marvels of perfection that to criticise a Gewandhaus concert is rank sacrilege, bringing in as a clincher (O Lord, how long?) that the Leipsic press has for years been unable to find words to express their extravagant joy and satisfaction at things musical. That is absolutely true, and that is the reason why things are advancing in such gigantic strides in Berlin, Dresden and Vienna. Next year the students at the conservatory will have to pay admission to the public rehearsal, and how some of them will manage it I cannot imagine. Since Mendelssohn's time free admissions have been a part of the entrance conditions laid down by the faculty, and the Gewandhaus is progressive enough in demanding a paid admission from a poor student.

THE MUSICAL COURIER has always laid bare existing and past conditions of Leipsic musical life, and it seems to be about the only paper whose utterances make themselves felt, for others seem afraid of hearing themselves think. Until the Gewandhaus people show a proper spirit in the matter of a regular ticket your correspondent cannot write up the concerts.

* * *

Vernon d'Arnale, pianist, and Thaddeus Rich, violinist, recently gave a very successful concert in Hirschberg. Speaking of the piano playing of D'Arnale the local papers especially commend "his well-developed technic, singing touch, and musical understanding." Of the youthful violinist there is likewise much to admire, such as a "fine and large tone, good technic," &c. Both are Americans who have worked while here, and are beginning to show results, which is as it should be, as they aspire toward getting a hearing, and not wasting time in empty talk, which is so much in evidence amongst the colony here in Leipsic.

SIEGFRIED WAGNER'S BÄRENHÄUTER.

AFTER a great amount of preliminary propaganda, the "Bärenhäuter" was produced last evening, January 29, at the Leipsic Opera, where a large and representative audience followed the new work with interest and attention. With the close of each act the outward demonstrations of approval increased, and at each and every moment when the opposition seemed about to make itself felt, Siegfried Wagner tactfully appeared before the

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curtain. This being obviously what the greater part of the audience wanted, a surfeit of applause was the result, which was as ill-timed as it was in a large measure undeserved. The Leipsic public seemed bound to make the new opera a success, perhaps as an atonement for the lack of interest and funds toward the Richard Wagner monument, which is as far off from completion as ever. The libretto is after one of Grimm's fairy tales, with a number of additions by the composer. Hans Kraft, a young soldier returning from the Thirty Years' War, in which time the action takes place, finds no one in his native Bavarian village who wants to know him, and no one who offers him shelter. In this (quite modern) situation he is approached by the Evil One, who makes Hans a proposition to assist in the heating department of the lower regions. The compact is to continue for three years in case any difference arises between the parties. This difference is soon forthcoming in the person of a stranger who visits Hans while that worthy is piling wood on the fire and keeping things warm generally. A throw at dice is suggested by the stranger, who does not explain where he comes from, but preaches morals to the erring Hans. This stranger (akin to the Wanderer in "Siegfried") uses a loaded set of dice, and Hans loses all the souls under his charge in the fiery furnace. The Evil One returns, and is naturally fighting mad, serving Hans, as a penalty, with a bear-skin, and an admonition not to wash himself in three years. (Not such a great hardship for some people even nowadays). This penalty can only be lifted by the love of a woman, who is discovered in the daughter of the Burgomeister of his native village. Louise, with one of those inexplicable intuitions, sees through the exterior dirt, and gives the Bärenhäuter a ring, which, after a fearfully long-winded third act, is again restored to her by the once again cleanly washed Hans. General rejoicing and an exceeding amount of "walking around" is indulged in, leading up to a weak final climax.

Siegfried Wagner calls this a "volks oper," but to make it such, one of the first and most important elements is quite lacking, and that is, a quantity of singable melodies, without which, a so-called people's opera is not a success. In an overture, which is one in name only, form and tradition are thrown to the winds, there being nothing but phrases, of from two to eight measures without any tonal relationship, nor of a character to lend them development. There is no single point of real climax, a one idea follows the other in a quite bewildering fashion, and from beginning to end, as is almost the case in the whole opera, there are few if any breathing spells. Adding to this no real melodic invention, and no "Leitmotive," coupled with an exasperating declamatory leading of the vocal parts, we arrive at a pretty just estimate of the score. Highly colored and very effective is the instrumentation, but here again stopped horns, and muted strings are indulged in where the situations do not demand it, and give one the general impression that the composer scored his work without much thought in the direction of his libretto, and really in an abstract sense. Of the three acts, the second is the only one that was able to save the entire performance, for here a decided talent of the composer for tone painting is manifest, and the descriptive music at the end of the act, signifying the rising of the sun, is quite beautiful and the best episode in the entire opera. The first and third acts, particularly the third, are so fearfully spun out, and say so little musically, that weariness hardly expresses the impression. An amount of judicious cutting and a really singable aria would do much in bringing order out of chaos, for as the work now stands it is not the success which the outward show seemingly makes it, and a real estimate of its musical and dramatic worth will soon be forthcoming. Some of the critics here say it is the greatest work of its kind in ten years! I wonder if these people in their zeal for Siegfried's talent, for talent he has, have ever studied the score of "Hänsel and Gretel," and granting many unpolished shortcomings—Spinelli's "A

Basso Porto"? I cannot think for the moment that any healthy musical thinker would grant young Wagner a place with such composers as the two only mentioned as an example. Summing up, it is but just to the young man to allow him time to develop his gifts, but to lift him into a position of prominence, as some admirers are endeavoring to do, will only turn his head still more, and prevent him from doing good and capable work, for greatness is yet some distance beyond his reach. The performance was in most respects excellent under Panzner's direction, and as the important parts of Hans Kraft (Moers), Satan (Greder) and Louise (Frl. Seebe) were all in good hands, the general result was satisfactory, though the smaller parts, as well as the chorus, found it almost impossible to make some of the music sound, as it is written against all fundamental as well as natural rules of counterpoint. In time, a future article will state how the opera lasts.

ALVIN KRANICH.

Boston Symphony Orchestra.

CARNEGIE HALL, NEW YORK.

PROGRAMS.

Wednesday Afternoon, February 22.

Overture, Carnival, op. 92.....Dvorák
Concerto for violin, No. 8.....Sphor
Overture to Leonore, No. 3, op. 72.....Beethoven
Symphony No. 3, in G major, with viola obligato,
Harold in Italy, op. 16.....Berlioz
(Viola obligato by Franz Kneisel.)
Soloist, Lady Hallé (Norman Neruda).

Thursday Evening, February 23.

Overture-Fantasy, Romeo and Juliet.....Tschaikowsky
Concerto for violin, No. 1, in G minor.....Bruch
Symphonic Variations, Istar (first time).....d'Indy
Symphony No. 3, Eroica.....Beethoven
Soloist, Lady Hallé (Norman Neruda).

Miss Harriette Cady.

Miss Harriette Cady, the pianist, who had a severe attack of grip some time ago, is making up for lost time. She has played in a number of recitals recently. She was the soloist at the "Mendelssohn Smoker" before the Drawing-room Club, at the Waldorf-Astoria, and scored a success. She played at the musicale given by Mrs. Dunlap Hopkins last Wednesday, and at Mrs. Fred R. Roosevelt's last Saturday. Miss Cady announces two subscription recitals, the first of which will take place at the residence of Mrs. Henry F. Dimock, March 7, at 3 P. M.; the second at Mrs. Edward Winslow's, March 16, at 3 P. M. In these she will introduce Miss Cressy, a San Francisco girl, who is reported to possess an exceptional voice.

Mme. Eleanor Meredith.

Mme. Eleanor Meredith has been singing with much success in Canada, as the following press notices show:

Madame Meredith sang that ever lustrous gem, "With Verdure Clad," in a manner as fresh and beautiful as the music itself. Her part throughout the oratorio was, in its rendering, equal to the reputation of this well-known artist.—Ottawa Citizen.

Madame Meredith is a lady of unimpeachable personal attractions and has an exquisitely toned and trained voice. Her rendering of "With Verdure Clad" was perhaps her best work.—Ottawa Daily Free Press.

Madame Meredith made a good impression at once, her beautiful soprano voice rising full and clear above the chorus, and in such passages as "Cooing Calls the Tender Dove" exhibiting that sweetness and delicacy which betoken the true artist. All her solos were marked by wonderful purity of tone and accurate technic. "With Verdure Clad" and "Our Mighty Pens" were probably her best numbers, but in the trios and chorus work she also showed to good advantage.—Ottawa Daily Citizen.

Felia Litvinne.

HIS celebrated singer, although still young, has arrived at the climax of glory. Russian by birth, a pupil of Madame Barthe, of Paris, she made her début in 1884 under the direction of Maurel at the Italiens, and at once made a sensation. She was engaged for Brussels, and appeared at the Theatre de la Monnaie as Brünnhilde in the "Walküre," and at the same house created Giacinda. In 1889 she was engaged for the Paris Opéra, during the period of the Exposition, where, in company with the two De Reszkes, she had a brilliant success.

Her fame secured for her an invitation to the Court of St. Petersburg, and she made her début in the Russian capital in the role of Judith, one of the most difficult for a soprano, and received the congratulations of Alexander III. For the next two years she remained aloof from the stage, but then appeared next at the Theatre of Marseilles, and thence, in company with the De Reszkes, one of whom, Edouard, married her sister, she made a tour in America. On its completion the trio were recalled to St. Petersburg to interpret the Wagnerian repertory in German. Last autumn she gained a veritable triumph at the Concerts Lamoureux, Paris, in the part of Isolde, and has lately been singing at the opera of Nice. Madame Litvinne returns to St. Petersburg, by the desire of the Emperor, to sing the French repertory and in "Tristan et Iseult." She has been also the recipient of ovations in Spain and Italy.—L'Illustration du Littoral, Nice.

New York Banks Glee Club.

HE second concert of the twentieth season of the New York Banks' Glee Club took place in Carnegie Hall last week, a large and representative audience being present. The well chosen program which follows was gone through smoothly:

Crowned With Clusters of the Vine.....	Mellon
Serenade.....	Saint-Saëns
Songs—	
Loch Lomond.....	Old Scotch Song
Thine.....	Carl Bohm
Mackenzie Gordon.....	
Vineta.....	Abt
Song, Nymphs and Fauns.....	Bemberg
Courtship.....	Thayer
Vulcan's Song, from Philemon and Baucis.....	Gounod
Carl E. Dufft.	
To the Genius of Music.....	Mohr
Soprano solo by Miss Florence Turner.	
Incidental Quartet by Messrs. H. Montgomery, H. G. Loch-muller, J. L. Hayes, Geo. E. Gordon.	

The second part of the program was in memory of the late lamented George F. Bristow, who took an active interest in the club. An address was delivered by the Rev. C. C. Tiffany, archdeacon, of New York, who eulogized in fitting terms the dead musician. The oration was chaste and fervid, and touched a responsive chord in the breast of every listener. A selection was given from Bristow's "Rip Van Winkle." This part of the entertainment closed with a recitative and aria, sung by H. R. Humphries.

The concert concluded with "Damon and Phintias" with this cast:

Damon.....	Two Philosophers,	Mackenzie Gordon
Phintias.....	Dr. Carl E. Dufft	
Dionysius, Tyrant of Syracuse.....	Jos. S. Baernstein	
Chorus of guards and people of Syracuse.		
Part I. Scene—The Palace of Dionysius.		
Part II. Scene—The City of Syracuse.		

The singing of Dr. Dufft and Mr. Baernstein was most effective, arousing enthusiasm. Those two singers—than whom there are few more admired in New York—were at their best. The concert from beginning to end was successful.

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THE MUSICAL COURIER, 96 GLEN ROAD, ROSEDALE,
TORONTO, February 9, 1889.

FAMILIARITY with art intensifies appreciation of nature. There are those who are not blinded to the harmonious beauties of their surroundings, nor are they callous to the alluring charms of the painter's brush or the musician's skill.

To them this life does not present merely a limited panorama, for happily their sight sometimes outreaches the far distant horizon or penetrates the overhanging clouds. They are versed in the process which makes earth heaven. In realization of the soul's existence they are able to disentangle themselves from the body's environments. To such as these the mysteries of music, sculpture or painting are not encompassed by a cruel, dark, insurmountable bulwark, but rather by an attractive structure possessing hidden recesses and secret passages which, once discovered, ultimately lead to art's own citadel.

When, in this paper's recent National Edition, Julian Durham said, "In British Columbia all nature is so very beautiful that man, inspired by scenes of unsurpassed grandeur and exquisite panoramas of mountain, wood and water, has at length come to a realization of the fact that only in harmonies of corresponding magnificence can a fit accompaniment to life amid such perfect surroundings be found," it was evident that the writer worshiped art and nature. That she has gone further, and fathomed their depths, is proven by the following poetic sketch, which first appeared in the *Canadian Magazine*, and is now placed before readers of THE MUSICAL COURIER:

OKANAGAN, OR BEETHOVEN? — A BRITISH COLUMBIAN STUDY IN COLOR MUSIC (ADAGIO CANTABILE).

The subtle breeze of an autumn morning ran hushing through the pine tops; softly, though with that suspicion of a crisper temperature which foretells so unerringly the approach of winter; yet it was still early in October, and the woods had just begun their season of splendor by bursting into a revelry of variegated autumnal tints. The

whole district of the Okanagan country lay steeped in luxuriant sunshine.

A subdued accompaniment to the landscape was formed by the whispering sough of the wind as it rustled the flickering leaves on the cottonwood trees—a tangle of sound, which sighed in murmuring contrast to the singing notes of a stream that came bickering down the mountain side, and ultimately merged itself into the shining waters of the Salmon River.

With many a treble splash over its rocky bed, many a twist and turn within the narrow confines of the overgrown gully, the little icy stream flowing onward along its course, speeding swiftly from out the lake which gave it birth on the summit of Connop Mountain, and never pausing until with turbulent joy it swept into the river and oblivion at the same time.

As I strolled leisurely along the old stage road which traverses the Okanagan Valley from Vernon to Ducks, the stream music grew more insistent on my ear, and rounding a bend of the highway I perceived, not 20 yards off, the cause of the increased sound. With light and graceful touch the silvery cadences of a magnificent waterfall swelled and then died on the morning air, trilling an eternal melody as the clear volume of water rushed over the boulder ledge and precipitated itself headlong down into the abyss of a darkling pool.

Turning to the left there stretched before me a narrow strip of the valley, sun-steeped and beautiful. The road was bordered by snake fences of heavy pine logs, along which the chipmunks frisked and chirruped in keen delight of existence, and on the upper side acres of semi-open park land swept away to the foot of the hills which undulated toward the horizon. The foreground lay dotted with bull-pines, whose red boles showed brown and black in the shadows, the needles falling noiselessly on to the short, slippery grass that carpeted the ground. A band of white-stemmed cottonwoods flanked the pine groves, and standing thus in dense masses (well-nigh impenetrable save to the ruffle-grouse and squirrels, whose homes they sheltered), the trunks gleamed in silver tones through their glowing robes of scarlet and golden leaves.

Leaving the highway I turned my steps slowly up the

mountain track, choosing an open glade for pathway, where fallen foliage and dry twigs crackled underfoot. Presently the ascent grew more arduous, and a quick succession of dominant sounds proclaimed the change of scenery. Here tussocky herbage had scarted the ground, and the tree stocked hills arose tier above tier in unending followment.

Up, up, I climbed; now skirting a prominent boulder, now almost losing my way in a deep overgrown ravine, but ever and anon emerging again into sunlight, and sweet clear rhythm of noon-tide.

On gaining the height of my goal, I turned my eyes to the south. A swift harmonious modulation rang out, and the melody of nature responded. Far to the west were piled up range upon range of hills, some partly wooded, others again showing in places the hard bones of rock through their soil covering; escarp and jagged peaks alternated with sheer bluff facings of granite, where, sentinelled by mountain crags and cradled in solitude, lay a silent lake on whose placid bosom the mystery of the world slept.

Down at the foot of the eastern gray-green slopes, wine-stained here and there with intermittent shades, were the meadows of a rancher's homestead, its richly-verdant flats cut by the sharp scythe-sweep of the Salmon River.

PRESTO AGITATO.

The low mutterings of a coming movement quivered in the air. High noon was past, and the face of the sun darkened. Then there fell upon the landscape a hush of expectancy, ere with a chord of the seventh the atmospheric coloring whirled into a succession of abyssmal depths of tone. Here was no monochrome, but a multichrome of singular kaleidoscopic intensity. All the reserve forces of nature were gathering for a grand tempestuous climax. Wilder and fiercer became the struggle of the wind to overmaster creation, as the terrific harmonies of Heaven crashed and thundered around me, where I clung panting and shaken to the face of a sheltering rock, clutching the sparse scrub-growth with nerve-tightened fingers. Everywhere the shadow of the raging storm had deepened the green of the foliage on the hillsides to blackness; even the erstwhile flaming cotton-woods were now but blotches of swaying magenta on the wolds.

A mountain cataract, roaring and surging into the valley beneath, gave forth deep bass discords—fit accompaniment to the storm, and the groans of the agonized trees, as they struggled in a death grapple with the wind king, grew louder, as in the glare of lightning the stone boulders turned violet-hued with reflected electricity.

ANDANTE.

The storm abated as rapidly as it had gathered, and ere the mystical hour of sunset all was calm once more in the Okanagan Valley.

Far away below me the river crinkled and cranked along, its tortuous sinuosities forming a succession of dull grey pools beneath the overhanging bushes, and a gentle murmur among the sedges which fringed its banks flooded the evening air as with a sweetly soothing lullaby.

Raising my eyes I saw at the end of a vista of pine boughs the outline of some grateful shapes, the fac-similes of which so frequently stand out revealed against the background of purple heather and gorse on a Scottish moor. There they were—grouped on a grassy mound under the trees whose shelter they had sought during the recent awful tempest—a herd of deer, amid which one, a noble stag, stood waving his antlers restlessly to and fro. Another instant and with a fanfare of swishing sound they fled rapidly away over sward and hillock, till the jutting elbows of the cliffs hid them from my sight.

LARGO.

The sun was sinking, the wind well-nigh hushed, the

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colors of autumn were fading—slowly—away. The memory of it all touched the spirit of humanity with an indelible sweetness—then—softly—gently—it—died.

* * * * *

Only a Sonata of Beethoven's after all, which, interpreted by a master hand, sank deep into the soul, and by the force of its intense musical coloring conjured up a vision of the beautiful Okanagan Valley. The virtuosity of the upper tones, the intermittent strains of bright-hued harmonies, as contrasted with the concentrated depths of the bass chords—all these conspired to paint (as no artist's hand has ever done) the iridescent picture of mountain, wood and water.

The music to which I had listened had been the leitmotif of my chimera.

JULIAN DURHAM.

* * *

To descend from the ideal to the real, and from the mystic to the realistic, here is this week's letter from the Pacific Coast:

BRITISH COLUMBIA.

FEBRUARY 1, 1899.

The Jules Grau Opera Company concluded a most successful engagement in Vancouver on Monday last, and then proceeded to Victoria to give a couple of extra performances in the local theatre. At each of the eight operas given in the Terminal City every seat in the house was occupied, a circumstance which goes far to prove that a capable organization, playing at popular prices, is always sure of large audiences in British Columbia. The production of "The Brigands" was remarkable for the excellent work done by the chorus, and in "Fra Diavolo" George Broderick as Lord Alcach sang and acted splendidly.

Vancouver will soon have three theatres, for the Alhambra is to be opened on February 14 by an amateur performance of "The Dowager," preceded by "That Dreadful Doctor" as a curtain raiser. The proceeds will be devoted to the organ fund of St. James' Church.

Victoria has been very musically inclined this week, no less than four good entertainments taking place within the space of a few days. Foremost among these was the concert given by the ladies of the R. E. Church, before an immense audience. F. B. Pemberton, Miss Pemberton and Miss Laura Loewen contributed solos, and the Misses Lugrin the duet "Trust Her Not." Dr. Robertson sang "The Death of Nelson, and as an encore "The Snowflake." A notable feature of the evening was the appearance of Mrs. Tomkinson as an elocutionist. Her charming recitation of "The Pipes at Lucknow" and "The Laird o' Cockpen" elicited tremendous applause, for she is a finished and artistic actress, and speaks with dramatic force and exquisite intonation. The tableaux, which formed part of the program, were admirably grouped and most effective.

A parlor concert, given by Mrs. Lugrin, was well attended. The vocal numbers were sung by Mr. Morse (the Orient tenor), the Misses Lugrin, Miss Carr and Miss Armstrong; the instrumental pieces being contributed by Miss Russell and Miss Nicholles.

The only blot on the enjoyment of those who attended the Burns concert was the fact that it is probably Mr. Morse's farewell appearance in Victoria. His four Scottish numbers were highly appreciated, and he was ably assisted by the Misses Lugrin and Ernest Powell.

The minstrel troupe of H. M. S. Sparrowhawk gave a most amusing entertainment in Victoria on January 28, the long program of songs and instrumental solos terminating with the comic opera "The Blind Beggars."

Bandmaster Finn, of the First Battalion Regiment, C. A., is both enterprising and progressive. The program given last Saturday at the popular band concert was very up to date, comprising a selection from "The Isle of Champagne," Roncovier's latest march, "The Chilcoot," and other new compositions. The band is an admirable one.

The recital given by the pupils of Miss Wey and Miss Green, in Waitt's Hall, on January 27, passed off very successfully. The list of those who took part was as follows: Misses Blackwood, Miss Lawson, Miss Greenfield, Miss Irving, Miss Mabel McCrimmon, Miss King, Miss Shields, Miss E. McMicking, Miss Hume, Miss

Henderson, Misses Green, Miss Devreux, Miss Thoburne, Misses K. and M. McCrimmon and Miss G. Meyers.

Black Patti is coming to British Columbia next week, and Ernest Hogan, too. From the coon song to grand opera is a long way, but it is said that Black Patti has successfully bridged the distance and sings "My Old Kentucky Home" and "Il Trovatore" with equal ease and acceptance.

JULIAN DURHAM.

* * *

Albert Lockwood, pianist, gave a piano recital in Hamilton last week.

Mrs. Caroline A. Papps has been appointed THE MUSICAL COURIER'S Hamilton correspondent, and her first letter will appear shortly.

* * *

W. H. Hewlett, of London, Ont., has been giving a successful series of organ recitals in that place.

* * *

Mile. Trebelli, who is a great favorite in Canada, is spending most of the present week in Toronto.

* * *

The Kneisel Quartet played in Montreal this week. The concert was held in the Queen's Theatre and was due to the enterprise of the Ladies' Morning Musical Club, which is a well-known and praiseworthy organization. The program included compositions by Beethoven, Schumann and Schubert.

* * *

Miss Katharine Birnie gave an interesting piano recital in the Nordheimer Recital Hall, Toronto, on Saturday afternoon, January 28, when the assisting artists were Miss Margaret Huston (soprano), Paul Hahn (cellist) and Arthur Blakeley, accompanist. Miss Birnie, who is known as a brilliant pupil of H. M. Field (now of Leipsic, Germany), contributed compositions by Beethoven, Chopin, Heller, Schumann, Bizet, Massenet and others. The audience, which filled the hall, was an enthusiastic one.

* * *

On February 21 Miss Frances Abbott and Mr. du Domaine will give a concert in Montreal, and a full account of this event will appear in these columns. Miss Abbott is distinguished as a pianist and Mr. du Domaine as a violinist. The series of splendid concerts which these two artists are giving is under the patronage of the following ladies: Lady Tait, Lady Van Horne, Lady Hingston, Mrs. Angus, Mrs. James Ross, Mrs. Drummond, Mrs. MacKenzie, Mrs. E. B. Greenshields, Mrs. Gillespie, Mrs. Hugh Allan, Madame Forget, Mrs. W. Peterson, Mrs. Shaughnessy, Mrs. Miller, Mrs. R. Reford, Mrs. Murray, Mrs. Stanway, Miss De Rocheblave, Miss Scott.

At the forthcoming concert the assisting artist will be Mrs. H. de M. Harvey, vocalist.

In speaking of Montreal it may perhaps be well to state here that the letter which appeared in these columns in the issue of January 25 was not written by a representative of this paper. It was written by a Montrealer who understands music, but who is not a professional musician. The communication was sent here voluntarily, as was stated in the issue in which it appeared, and coming as it did from the Canadian metropolis, claimed special attention; in fact, it was inserted at the expense of other matter, which had to be reserved until later. It is hardly necessary to add that had any reply to this letter been received, the former would have gained as prompt attention as did the latter.

In sometimes preferring foreign to native talent Montreal is not alone. It is the old story of "a prophet not being without honor, save in his own country," and the same complaint has been made time after time by Toronto artists, who feel that they are not appreciated at home.

In encouraging musical enterprises, in attending musical events, such as those which are this season being given by Mme. Nilca and by Miss Abbott and Mr. du Domaine, the social leaders in Montreal are setting an admirable example to influential persons in all Canadian cities.

The topic of music in Montreal is one which cannot be treated briefly: it is a subject which is inexhaustible—a statement which articles in future issues of this paper will endeavor to verify.

MAY HAMILTON.

About Musical People.

Miss Lima O'Brien, Mrs. Mattie Blake, Miss Norton and Mr. Newell took part in the musical given by Miss Olive Norton in Tacoma, Wash.

* * *

The Choral Society, of Goldsboro, N. C., will give a concert some time about May 1.

* * *

The Mignonette Musical Club, of Galveston, Tex., has recently elected the following officers: Eugene Rosenthal, president; Miss Helen Sommer, vice-president; George Leinbach, secretary and treasurer.

* * *

The second concert of the season was given by the Reading (Pa.) Chorus. The Germania Orchestra, of Philadelphia, under Mr. Berg's baton, played. Dr. Anthony, Miss Thompson, Mr. Douty, with Mr. Beubow at the piano, took part. The Reading Chorus did admirable work in "The Bride of Dunkreron."

* * *

At the series of piano and organ recitals which N. Cawthorne will give in Port Huron, Mich., he will be assisted by Miss Eusebia Davidson on a second piano; Miss Blanche C. Whiting, of St. Clair, soprano; and Miss Georgie Inslee, violinist.

* * *

Golden, Col., has two musical organizations, a glee club and a mandolin club.

* * *

The Spokane (Wash.) Choral Society, with a chorus of about sixty voices, has just given its first recital.

* * *

The Vittorio trio, of Tacoma, Wash., consists of Miss Margurite McKinney, Miss Alice True and Mrs. Edmonds.

* * *

The Monday Musicales, of Charlotte, Mich., met at the residence of Miss Affa Cogsdill.

* * *

A piano recital was given at the music rooms of French & Bassett, Duluth, Minn., by the pupils of Mrs. K. A. Ostergren, assisted by Miss Annie Tupper, soprano, and Gustav Flaaten, violinist.

* * *

Miss Carrie Marshall is preparing the Allegro Musical Club, of Denison, Tex., for a recital which is to be given at the residence of Mrs. W. A. Hallenbeck.

* * *

The Matinee Musicales, of North Vernon, Ind., met at the residence of Mrs. Margaret Cone.

* * *

A concert was given at Tullahoma, Tenn., under the auspices of the Tullahoma Male Quartet. Miss Putnam, Prof. Newman, Mrs. Woodall, Mrs. Blackman, Miss Margaret Harris and Miss Grace Newman took part.

* * *

Miss True, contralto, of Seattle, Wash., sang at the St. Cecilia Club concert in Tacoma.

* * *

Miss Grace Switzer, of Bay City, Mich., received flattering applause at the musical given in Saginaw by Mrs. Inez Parmater.

* * *

The following officers have been elected for the new musical club that is being formed in Los Angeles, Cal.: President, Mrs. J. H. Brady; vice-president, Mrs. Sheldon Borden; secretary, Mrs. Fannie Lockhart; treasurer, Mrs. B. M. Howard; music director, Miss Anna Virginia Metcalf; accompanist, Mrs. W. D. Larrabee.

* * *

The officers of the Beethoven Musical Club, of Boone, Ia., are: President, Miss Rena Ericson; secretary and treasurer, Miss Kathryn Goetzman; director, Prof. E. L. Coburn.

* * *

The Ladies' Treble Club and the Houston (Tex.) Glee Club gave a concert last week.

* * *

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January 10, 1899.

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HARRY E. SANFORD,

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of the Jervis-Hardenbergh piano school, gave a recital of the Virgil Clavier method in Scranton, Pa.

Mrs. J. E. Hernandez is said to be one of the most talented musicians of St. Augustine, Fla.

Mr. Bingham, Mrs. Brayton and Miss M. Alger took part in the recent musical at Albuquerque, N. M.

The music pupils of Miss Inez R. Hamilton gave their mid-winter piano recital at her home in Cazenovia, N. Y., February 9.

Miss Eleanor Holbrook was chairman of The Musical Club at a recent meeting in Springfield, Mo. The Misses Atwood, Groves and Whaley, Mrs. Burden and Mrs. Atwood gave the program.

The Clara Schumann Club gave an interesting recital at the club room in Findlay, Ohio.

Mrs. Charles A. Logan is about to establish a Conservatory of Music in Decatur, Ill.

Dr. R. A. Heritage, concert basso and teacher of voice and theory, is to be president and proprietor of the Spokane (Wash.) College of Music.

A piano recital by Miss Ethel Davis, pupil of J. A. Carson, took place at the Conservatory of Music, Carrollton, Ill., last week. Miss Lucie Miner, soprano, and Miss Ida Miner, violinist, assisted. The program was played entirely free from memory.

The Grand Forks (N. Dak.) *Herald* says: There seems to be an excellent opportunity for a music teacher who will attend regularly to her pupils to form a large class in this town.

Harry M. Golder is organist and teacher of piano at Du Bois, Pa.

The Chapel Hill Choral Society of Raleigh, N. C., is under the direction of Prof. K. P. Harington. To his untiring efforts in training the society is due its great success. At the first concert of the season Miss Eva Lawson, of Richmond, Va.; Prof. Dauer, of Charlotte; Miss M. Ruth McLinn, of Charlotte, and Mrs. R. H. Whitehead, of Chapel Hill, took part.

At the musical given by Mrs. C. A. Ludlow in Pomona, Cal., special mention was made of the artistic violin playing by Miss Eloise Lemon. Others taking part were S. E. Titus, Mr. and Mrs. Charles Clark, Miss Nellie Davis and Mrs. Ludlow.

The musicians who took part in the concert at Los Angeles, Cal., for the benefit of the Coronado Public Library were Mr. and Mrs. T. E. Rowan, Jr.; Mr. and Mrs. Fred. A. Baker, Miss Schinkel and C. W. Stevens.

Mrs. May Cook Sharp gave a piano recital in Los Angeles, Cal., assisted by Miss Imogene Harrison, soprano.

The Matinee Musical Club, of Fremont, Ohio, gave an opera program, in which Mrs. Brinkerhoff, Miss Pease, Miss Heffner, Mrs. Stahl, Professor Menkhaus, Mrs. Richards, Miss Greene, Mrs. Phillips, Miss Fitch, Miss Herman and Miss Lucy Keeler participated.

MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver, Supervisor of Public Schools in Westfield, Mass.]

THE NECESSITY OF INDIVIDUAL INSTRUCTION.

ONE of two things is sure—either the methods usually employed to teach reading, history, grammar, arithmetic, yes, and science, are "dead wrong," and the usual way of teaching singing right, or they are all right and the singing lesson "dead wrong." Which is it?

In all other studies the necessity of individual instruction is recognized and the pupil receives individual instruction, no matter what the cost of time, while in the singing lesson the all but universal plan is chorus work—often very large choruses. Many supervisors take several rooms, or the pupils from these rooms, and have them congregate in a large hall for the singing lesson. Just imagine the lesson in mathematics, or the reading lesson, where several hundred children were in the class and all the reading done only in unison. Would we not call it a waste of time?

Remember the chances offered to those who choose to shirk, and the fruitless struggles of the weak ones to get anything from such a lesson. It is well known that the majority of children (old or young) are not natural leaders, and quite too frequently are not self assertive enough for their own good, to say nothing of their own necessity. As far as I have ever known singing is taught almost exclusively by the class method, notwithstanding the repeated assertions to the contrary of many teachers. Frequently I have heard supervisors say that they practiced individual singing in their schoolrooms, and for a time I was led to believe this; but after repeated visits I have failed to find them doing it; that is, the work which they called individual singing was not prompted by individual effort, for they simply had several children sing the same exercise or tune.

It is no advantage to the children to imitate a song which they have heard until learned, at least no advantage in the way of learning to read music. Of course the advantages to be gained by hearing the child sing alone are in many ways valuable; it shows how much or little confidence he may possess and gives an excellent opportunity to discover the quality of tone he employs (a most important advantage), but there is no help in the art of reading music and singing it independently of the rest of the class or without the aid of an instrument. The schools where the instrument is constantly used are to be pitied, for they give no chance to the very few who aspire to be leaders. Such supervisors carry all the public school music of the town with them, and when they are absent the music is also absent. It would seem a foolish waste of time to try to convince anyone of the absolute necessity of individual singing in every schoolroom, but for the fact that they are not sufficiently convinced to cause them to adopt it, and adopt it at once. One supervisor says, "I think it a good one, and when my classes are a little further along I will introduce it," and another says, "When my children have acquired a little more confidence," and another, "When I have organized the work."

As soon as the child begins the practice of sight reading, just so soon is the best time to have him try alone. The confidence which you hope to develop in the child will never grow except through his individual effort; in fact, in the most of cases (all but the few leaders) the longer he sings with the class the less confidence he will have. I am well aware that many teachers will tell us that it would be impossible to get the children to sing alone, and the only argument they advance for such opinion

ions is the simple assertion that "They never have sung alone." I ask anyone of sound sense if that is not a senseless argument, particularly in the very face of the acknowledgment that much better results would accrue from the practice of individual singing? An agitation of this subject has brought out the all but universal acknowledgment that much better results could be obtained by individual singing, but the thousand and one objections that have been made to its practical working in the schoolroom have been twaddle. "Children have never been in the habit of singing alone," "Some children are so nervous," "All are not singers, and the weak ones would feel humiliated," "Many would refuse to sing alone," and an array of just such sane objections have been brought forward. Not one of them will bear the light of honest inspection, and all of them show the weakness at the bottom of the whole matter.

Well trained children will do as they are told, and a tactful supervisor will have very little necessity to use force. If such force is needed, the sooner it is applied the better for the discipline of that school. Stop thinking that school boys and girls are so young, that they do not see through the various subterfuges of their teachers, use plain English, tell the truth and stop lying to your pupils. Show them how much is to be gained by individual effort and how little progress they will ever make while the singing lesson is altogether a class exercise. Be as kind as you wish and as firm as you must; keep control in your hands, and not surrender to the children; do your duty; let your own convictions be the guiding power, rather than the whims of the children of your class; institute the regular practice of individual effort in the singing lesson, just the same as in every other study, and in a short time you will feel like having a public holiday to celebrate your deliverance from an old custom as pernicious as it is ancient. Later you will feel ashamed of the needless fears that held you so long from doing the very best thing for the class, and the children of your classes will rise up and call you blessed.

The profound gratitude which they feel will not wait until they have grown up and left school, but will find voice from hundreds of children who are still under your control. While walking the streets of a college town I was hailed by a member of the freshman class, who said: "How often I wish I was back in the public schools, where I could get the advantage of that individual drill in sight singing." When asked if he made a good effort to improve while in the public school, he said: "Yes, but the individual work was only introduced during my last year of school, and I did not get enough of it." In the town of Amherst, where the method was introduced less than three years ago, the members of the high school who finished the lower grades before the advent of individual work, have seen so much of its benefit with younger brothers and sisters who still remain in lower grades that they have formed a class of seventy-five or eighty, and asked the music supervisor to give them a lesson each week in this line.

I often wish, as they stand and struggle with simple exercises which third grade children would sing, and not half try, that a few of these people who have told me that it would be impossible to get the upper grades to sing alone might happen in and see the young men and women making desperate efforts to recover what belonged to them in lower grades, but was left out. They swallow their pride as a man swallows his pain when having a tooth extracted, and when they win out in the hard struggle they have the same gratitude for the system that the man has for the dentist who made him whole again. Many supervisors have begun the individual work in the lower grades, thinking that is the only way to lead up to the universal use of the individual singing; but do they stop to think of the army of pupils who are rapidly getting through with their school days and will have lost the opportunity forever?

To be sure, in later years they may do what many are constantly doing—taking private lessons, trying to learn

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to read music, but it is an uphill job and takes time and money, while in the public school it takes a part of the time of life set apart for this work, and it becomes a pleasure rather than drudgery. We say nothing of the great number of people who sing in quartet choirs and never learn to read music. We leave it to the leaders of such quartets to vent their righteous wrath upon such half fledged singers. They should be obliged to pay the director the whole of their salary and pay him a good bonus for the instruction he is obliged to give them in reading music, and when he has nervous prostration from anxiety for fear they will break down in the middle of a solo they should be obliged to pay the expense of physician and nurse during his illness. Singing in the public schools will never teach the masses to read music while the class method is used to the exclusion of individual work.

The one argument against individual sight singing has been the lack of time during the singing period and the lack of material, for any book or chart soon loses its value as a means of sight reading, the tunes soon being memorized. The only way to have actual individual sight singing is to have the music presented to the pupil as it is to a reader of orchestra music. The player sees nothing but his own part, and is obliged to read it as written without regard to what the other members may do. Such a system is on the market to-day, and has met with wholesale success where intelligently used, and its author will agree to pitch it all overboard and use in its stead any work that may come to the fore which improves upon it. It is only asked that some method be adopted which will give to the boys and girls of the public schools of this country a chance to learn the art of reading music at sight. The chorus class handicaps them and the individual singing gives them an opportunity to learn to read music by reading it. Is not this the way in which we learn everything else? Someone immediately says: "Well, singing at sight is not all of the instruction children should have in music."

No, but is it not the beginning, the foundation and the only foundation which will give any results? Furthermore, will the readers who have objections brought to their minds confine them to paper and send them to the editor of this department and let them appear in these columns?

STERRE A. WEAVER.

DEAR SIR—Having just read the article "Results Depend Upon Conditions" in a January MUSICAL COURIER, I feel tempted to say a word, although no wide musical reputation gives weight to anything I may utter, being, as I am, but a singer, chiefly by the grace of God, constant observation and hard work. But up in the country here, where all is quiet, it is very interesting to glance over the musical world through your pages. How concert after concert jostle each other! How thickly great artists bristle—a very host, like the flocks of white angels in Dore's pictures!

How impossible seems individual glory where so many great ones contend! But with a truly countrified instinct I begin by rambling, when I was merely going to make a very modest suggestion on the topic, "Music in the public schools." Your January article to which I have referred treats of the importance of co-operation—the undivided attention of the whole class, &c.

Undoubtedly this is important, but I would like to call attention to a point much more fundamental than that of co-operation, namely: Should children sing at all until their voices are placed? Instinct does much for human beings. Some of us do at least talk in a natural tone of voice—though not all do even this, as you would admit should you happen to live in Yankeeland.

Children calling to their fellows across a playground usually place the head voice with a correctness rarely attained by a miss during her first year at voice training. The laugh of a young child is often a most delightful staccato cadenza! But let these same children's voices be congregated in a schoolroom, let the teacher raise, book in hand and announce with proper dignity, "Scholars, we will now sing 'My Country, 'Tis of Thee'; you all know this beautiful hymn, now give me your undivided attention and all sing. Now, one, two, three!"

Ye gods and little fishes, what sounds arise!

This is indeed the music of the future! Among this youthful choir sit our future tenors, basses, sopranos and altos—our Sembrichs, Nordicas, De Reszkes in embryo. All our future stars are here, struggling and striving for tone, together with other voices destined to cry "Fish" or "Cash paid for rags!"

What can be done? The teacher has no time for individual voice culture. Wait, let us see! Are there not some one or two in every class who sing wofully out of tune; some whose vocal cords are stretched on the bias, as it were? There used to be such when I went to school, much to my torment. Certainly school is a place where all should have an equal chance, but once determine that a scholar is without ear, and should he not, in justice to the rest, be excused from vocalizing? Would it not be a relief to him as well as the class?

But perhaps some teacher will reply that her "music of the future" is always in tune—there are no misfit vocal cords among her pupils. Very good, so much the better, but do your children all sing? Are you sure that they do not shout instead? It is right here, in just this direction, that the most harm is usually done in public school singing. Children are ambitious, especially so when it comes to making a noise. Tommy isn't going to let Johnny be heard above him, not if he knows it, and the funny part of it is that the teacher usually likes her shouters the best. Patient, sweet-voiced little Lizzie, who sits unnoticed in her seat next the wall, finds that her shouting isn't of much use, even if she tries it, for the others can always make more noise, so she resigns herself to the inevitable and just sings, with her little thread-like voice, and in consequence is as much heard and praised as would be a mosquito in a thunder storm or a linnet in a den of lions.

In after years Lizzie is heard from—the only singer among all that roaring multitude. More children ruin their voices by pushing up the chest register than in any other way. How many teachers are capable of correcting this fault? Try once to break a child of this habit and you will be surprised to see how quickly he understands and imitates.

When should a child's voice be placed. Is this not an all-important question? At ten or twelve years, I should answer; that is, as soon as he wishes to sing. But may we not have this subject discussed by those most learned on the voice? Will someone give any good reason why the voice instrument is the only one upon which a child is allowed to play without capable instruction?

Respectfully yours,

MRS. FRANZ MILCKE.

"Craig-Nyeth," Wallingford, Conn.

FEBRUARY 10, 1899.

that the subject of the child voice be given consideration through these columns. The last three numbers have had articles devoted to this particular branch, and the columns are still open to further discussion. The tendency of teachers to allow children to howl rather than sing is a lamentable error, and it is to be hoped that the constant pointing out of this error, by many different correspondents, will serve to make all supervisors and regular teachers careful.

The reference to the howling of John, or Tom, as against Lizzie's softer, more natural tone, will apply in many places, but could not occur in my work, for the reason every soft-voiced Lizzie has precisely the same opportunity as the bawling Johns and Toms. This is only made possible by individual work. Every child attending school where I hold sway sings alone daily, or nearly every day. The modest Lizzie is encouraged to hear the sound of her own sweet, soft voice and the harsh-voiced John is taught an object lesson, which, if not imbibed without further aid, is openly contrasted for the benefit of all the bawlers. The individual singing is not left to volunteers, who always come from the precocious ones, the very ones who need suppressing rather than encouraging, but is obligatory in every grade below the high school.

I might add that I never had a company, large or small, of school children sing in public but that the unthinking people of the community expressed surprise that they made so little volume of sound, which goes to show that they are not taught, or allowed to howl. Now, let someone else speak out in meeting.

Supervisors of school music will recognize in the letter from Mrs. Milcke, of "Craig-Nyeth," a voice teacher's arraignment of the work of public school music. This I have expected, and it is welcome. I hope we will have more of the same kind. Now, as supervisors of school music do not let us "show the white feather," nor complain that we are mercilessly attacked, but let us meet the issue squarely and fight the battle to a finish. We seek the best interests of music in the public schools, and do not care for fulsome praise, but welcome honest, truthful criticism. Not all schools are guilty, but when proven guilty let us own up and do better. I know the tendency of the teachers of voice culture and musicians generally outside of public school music to throw stones at us, and it behoves us to build our houses so that stones will not injure them. Having assumed the direction of this department of THE MUSICAL COURIER, I am ever anxious to protect the supervisors of school music, but it is cowardly in us to seek cover and "squeal" when we are hit. Surely no supervisor of school music should ever enter the field without a good knowledge of voice building and an ability and determination to train the children to the growth rather than detriment of their voices.

On the other hand, teachers of "voice," who have always held the music of public schools as a farce, being ready to condemn it in season and out of season, be fair, and with us hail the advent of a goodly number of public school music supervisors who have ability to handle children's voices in a proper manner. In fact, would it not be an excellent plan to have some of these outsiders come into the fold and work for the interests of the masses?

Liszt-Bülow Letters.

Messrs. Breitkopf & Härtel have, in compliance with the wishes of many friends, published a French edition of the correspondence between Liszt and Bülow, edited by La Mara. Most of the letters were originally written in French, and are now issued in a handsome volume, with title and preface also in French.

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139 KEARNY STREET,
SAN FRANCISCO, CAL., February 7, 1866.

ONE of the greatest obstacles that restrain the progress of music in a community is the lack of unity and a continual desire to tear down what others have succeeded in building up. While in a city of excessive size the musical element may divide into sections without danger of injuring its interests materially, the promoters of music residing in a city like San Francisco, where, despite the two or three hundred thousand inhabitants, the spirit of the Kleinstadt is prevalent, must unite and work together in order to attain beneficial results. A disinterested observer would naturally believe that the musicians are aware of this fact, and consequently act accordingly. But nothing of the sort occurs here.

* * *

Since patrolling the local field of music for the last few months I was astonished to discover a chaos that is so much more pitiable as it lies in the power of the critics and musicians to create order. The adage "God helps him who helps himself" seems to be a myth on these shores of the Pacific Ocean, for it really appears as if everybody is waiting for everybody else to do something. It is impossible to discuss this question in one issue of THE COURIER, but I will endeavor to extract the various stumbling blocks and in my humble way point out measures that will cause an improvement. Should these suggestions bear fruit it will be a source of deep satisfaction; should they prove resultless, then I shall at least have done my duty as an espouser of musical art.

* * *

The very first deplorable condition is an existence of a sentiment that belittles local talent. With "local talent" I do not mean every pupil or everyone who plays an instrument, but able and progressive students who have succeeded in mastering great artistic difficulties and come before their fellow citizens with the ambitious desire to hear a verdict. It is this class of musicians to whose care the most precious treasure is intrusted, namely, the preserving of musical culture and musical dignity. In discouraging this element the residents of a city discourage the very life centre of music, and not the root, whence springs all sublime art of its nourishment.

* * *

It is but a short time ago when the Minetti Quintet concluded a season which, artistically speaking, was one of the greatest successes ever attained by local talent, but which from a financial standpoint proved a sad failure. Now, such a state of affairs is deplorable. It is unfortunately a condition which is an enemy to progress and enlightenment, and must be effaced in order to effect an advance toward art, and now, having pointed out a fault,

it is but fair that the way toward an improvement should be set forth.

* * *

In pointing out a fault one always infers an improvement at the same time. So when I state that local talent does not receive sufficient encouragement it follows as a matter of logic that in order to wipe out this blot this same talent must receive more encouragement. But then the question arises how is this to be done? Of course the idea that the public at large will lend a helping hand in this matter must be abandoned at once, for the simple reason that the same is not sufficiently interested in the development and maintenance of noble musical works to worry much about their encouragement. Now, then, it rests with the musical element alone to do the work, and to them these lines are directed. The golden rule to be observed in this matter is, "Encourage with all your heart local talent, local teachers and local institutions, before concentrating your influence and vitality upon strangers."

By this I do not wish to be understood that visiting artists should be neglected. Oh, no! But that your own people come first, and others afterward.

* * *

There is now an opportunity to prove whether there still remains a colleagueal interest among the musicians here or whether the fraternal bonds are severed altogether. Henry Holmes, whose presence in San Francisco may prove a blessing to musicians, is about to institute "People's orchestral concerts," the objects of which are:

- (1) The rendition of the great masters' chamber and concerted music, and similar works of undoubted power by other composers.
- (2) The finished rendering, by careful rehearsal, of the works chosen for performances.
- (3) The association of musicians and listeners, in a true purpose of culture.
- (4) The keeping in view the ennobling influence of the spread of a popular taste for music of a high order.

These are objects well worthy of the most hearty encouragement. I hardly fear contradiction when asserting that these concerts can never be made "popular" through direct influence. But a mediator is necessary who imparts the elegance of the performance to the people. This duty of transmitting is laid upon the shoulders of the musicians and those particularly interested in music. From them must come the first assistance, and they must furnish the first financial support. There are more than enough musically inclined residents here to assure a success to this exceedingly beneficial project. Concerts of the character of those to be given by Mr. Holmes cannot be made popular in a day, but the musical element can easily support them until such popularity has finally been consummated.

Again let us sum up. The first step necessary toward attaining a unity in musical circles is a strong support of deserving local talent, teachers and institutions.

Next Thursday afternoon will be the seventh Symphony concert, which will be at the same time the final one of this season. The eighth concert will take place in September and will form the first one of next season. There is a large advance sale, and prospects are that the music lovers of San Francisco will turn out in large numbers in order to show their appreciation of the merit of these Symphony concerts.

* * *

The mention of the Symphony Orchestra reminds one of Fritz Scheel, who has done such excellent work since his arrival in this city. The friends of this ideal conductor will be pleased to hear that he has discovered a new method in instrumental distribution, which will be of great assistance to conductors. Mr. Scheel's idea is to place the brass instruments, drums and tympanies in such a manner as to break the force of the metallic wave created by them and thus enhance the sympathetic modulations of the wood and strings.

This new arrangement of the orchestra, according to Mr. Scheel's expression, will bring each instrument in uninterrupted intercourse with the audience's ear, enabling him to control the orchestra with the utmost ease. It required twenty years' study to accomplish this feat, and Mr. Scheel is positively convinced that he has found what he sought. The inventor has made a diagram, which has been sent to Washington to be copyrighted, and a patent has been applied for the podium.

* * *

The first two chamber music concerts to be given under the direction of Henry Holmes will take place at the hall of the Philomath Club on February 17 and 24. It is sincerely hoped that all those interested in music will attend these concerts in large numbers, for they will certainly be instructive and edifying. The program for the next concert on February 17 is:

Nocturne, op. 42, for piano and viola.....	Beethoven
The author's own transcription of the Serenade string trio.)	
Songs—	
My Soul I Dip in the Chalice.....	Franz
Chansons tristes, No. 4.....	Brahms
Good Night.....	Rubinstein
	Henri Fairweather.

Soli for piano—

 Intermezzo, No. 2, op. 118.....

Brahms

 Rhapsodie, No. 4, op. 119.....

Brahms

Concerto (MS.) for viola, with accompaniment for piano.....

Holmes (Transcribed from the original orchestral score.)

(Accompaniment by Miss Ernestine Goldmann.)

The executives are: Vocalists, Miss Lottie Siegel and

Henri Fairweather; piano, Miss Ernestine Goldmann; viola, Henry Holmes.

* * *

Mrs. Birmingham's concert, which was to take place on Friday evening, February 17, has been postponed until March 2 on account of the chamber music concert.

The same reason may be found for the postponement of Hother Wissmer's concert, which will take place on the 21st. Mr. Wissmer will include in his program Goldmark's violin concerto and "Northern Volk Taenze," dedicated to Jos. Yoachino by N. W. Gate. Frank Coffin, one of San Francisco's most prominent and able tenors, will render a solo. Fred Marwer will accompany.

* * *

The second lecture of a series on "Richard Wagner's Music Dreams" was delivered by Mrs. Mary Fairweather to an attentive audience at Century Hall this afternoon. Anyone desiring to gain information, the value of which is exceedingly great, should not omit to visit these lectures. Mrs. Fairweather is not only a forcible speaker, but a logical one as well, infusing her remarks with that conviction so imperative in the imparting of knowledge.

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phatic. She possesses that knack of the true teacher to retain the attention of her auditors. Her subject this afternoon was "Parsifal," which she handled with admirable skill. These lectures are given under the auspices of the enterprising Von Mayrinck School of Music.

Doctor Castlehuhn, a well-known German poet of distinction, was met by Fritz Scheel and Moriz Rosenthal at the Café Zinkand a few weeks ago.

"Doctor," said Scheel, "let me introduce you to Mr. Rosenthal, one of our greatest pianists."

After the customary exchange of courtesies Doctor Castlehuhn asked Scheel:

"What instrument does the gentleman play?"

Whereupon Rosenthal asked Scheel:

"What Huhn is he?"

And Scheel said seriously: "Castle."

And Stark gave the signal for a Hungarian dance.

ALFRED METZGER.

Miss Martha MacWilliams.

Miss Martha MacWilliams, an advanced pupil of E. A. Parsons, played recently for a representative of THE COURIER. A musical touch, facile technic and artistic style are qualities which are possessed by Miss MacWilliams in a high degree, and her playing of several selections was greatly enjoyed. She will appear at the recital to be given by J. Jerome Hayes at Carnegie Hall, March 10 next.

Miss Kathrin Hilke.

Below are some of the recent press notices that were given this popular singer:

The soloists were Miss Kathrin Hilke, who sang faultlessly the waltz song from Gounod's "Romeo and Juliet," and who, in response to two encores, captured the audience by her singing of "Farewell, Dear Heart."—Brooklyn Daily Standard-Union.

It was essentially a music loving audience that attended last night's concert, and the hearty applause showed their appreciation of the singing of Miss Kathrin Hilke, the soprano singer of the choir of St. Patrick's Cathedral in Manhattan. She sang the waltz song from "Romeo and Juliet," Gounod. She was recalled.—New York Herald.

The leading solo soprano of the evening was Miss Kathrin Hilke. She first sang the waltz song, "Nymphs and Sylvaines." She sang with enchanting sweetness. She was perfectly at home in the light coloratura embellishments of the waltz song and the dramatic lines of her singing. Later on she displayed the great range of her voice, rich and strong in quality.—Bridgeport Morning Union.

The third number on the program was a waltz song by Miss Kathrin Hilke, of New York city. Miss Hilke is one of the singers in St. Patrick's Cathedral in New York city. She has a clear, sweet voice, of great power. Her high notes are full of rippling melody and her trills are as natural as those of a bird, full of sweetness and happiness. Miss Hilke received a great deal of applause. She sang several times during the evening—the waltz song in French, "Elsa's Dream," from "Lohengrin," in German, and the solo parts in "Fair Ellen," in English.—Bridgeport Morning Telegram.

Miss Kathrin Hilke made her second appearance in the concerts of the society on this occasion, and confirmed the favorable impression which her first coming had developed. She has a high, clear soprano of pleasing quality, which she uses with remarkable taste and skill. She is conscientious to a degree, slighting nothing, and endeavoring to interpret the composer's thought, rather than impress her personality upon the audience. The waltz song by Bemberg, which was her first solo, made many demands upon her skill which she met with the ease of an artist. In "Elsa's Dream," from "Lohengrin," she displayed her versatility in dealing with a pensive type of music, which was in strong contrast with the brilliant waltz; but here she again showed her fine appreciation and excellent style.—Bridgeport Daily Standard.

The soprano soloist, Miss Kathrin Hilke, of New York, has appeared with the society before. Her opening solo was Bemberg's waltz song, "Nymphs and Sylvaines," which is enjoying much popularity at present in musical circles in all the large cities, and is often given. There is a charm about Miss Hilke's voice that interests the critical ear. It is clear and pure soprano, and under full control, with some dramatic color. She sang the soprano solos in "Fair Ellen," but in "Elsa's Dream," from "Lohengrin," she appeared at her best, when it seemed as if her voice mellowed.—Bridgeport Farmer.

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is Carl Venth, and an excerpt from his opera "Ozone," yet in manuscript, was the second number on the program, which included also "The Cotton Pickers," O'Hare; a selection from "Faust," and the Haydn Symphony No. 6. Master Willie King, violinist, gave the "Ballade and Polonaise," Vieuxtemps; and the "Gypsy Airs," Sarasate. This society, assisted by Willie King and a quartet, will give a concert at the Cortelyou Club, Flatbush, to-morrow evening.

"In a Persian Garden" was sung before the Brooklyn Institute, at the usual Wednesday evening concert of the Department of Music. This was the first time that it has been publicly given here, though many have heard it in whole or in part at various private affairs, and were therefore prepared to receive fullest enjoyment from it. Certainly Mme. Lehmann has shown an exquisite perception of the spirit of the poem in her musical interpretation, and in her assignment of the text to the voices. The quartet singing last Wednesday was exceptionally fine in its tenor and bass, and the four voices blended most excellently.

The artists were Miss Marie Donavin, soprano; Miss Zora Horlocker, contralto; Mackenzie Gordon, tenor, and Gwylim Miles, bass. Miss Donavin met the demands of the exacting music, her voice being flexible, clear and high, though at times slightly metallic in tone. Miss Horlocker has a remarkably full and rich voice, with two distinct tones in it. Yet it is full of pathos and suited well the sadness of the pessimistic words. The quatrain beginning "Come, Fill the Cup," was most brilliantly sung, and was in every instance met with an immediate response of generous applause, as was the beautiful contralto solo, "I sometimes think that never blows so red the rose as where some buried Caesar bled." Indeed, all the solos were applauded and in many instances repeated. The most effective of all the quartets was that beginning "They Say the Lion and the Lizard Keep," which received many recalls.

The Arnold String Quartet gave with a delicate and beautiful precision "The Serenade," op. 9, Fuchs; a canzonetta by Godard, and an "Evensong" by Schumann.

Miss Sara Anderson, a young soprano, was the soloist. Her selections were the florid "Chanson du Tigue," from Massé's "Paul and Virginia"; Haydn's "My Mother Bids Me Bind My Hair"; Parker's "I Know a Little Rose," and Henschel's "Shouzzle Shou, My Bairnie." Miss Anderson has a voice of unusual wealth and sweetness and a vibrato which it is to be hoped she will overcome before she grows older. She possesses a mature ease and elegance of stage manner that, joined to her truly fine voice, should make her a most successful artist in the near future. On Tuesday evening the Hoadley Musical Society gave a musical and dance at the Germania Club. Its conductor

Queensborough Musical Society will give its first con-



BROOKLYN, N. Y., February 20, 1890.

DIRECTORS of the Apollo Club must have possessed the gift of prescience when they arranged the program of last Tuesday evening to begin with "The Storm Fiend," by Roeckel, and to end with the "Winter Song," by Bullard. We have had enough of both storm and winter's cold in all conscience, but the brave souls who were not afraid of the grip, and struggled forth to musical affairs of the week were well repaid.

To return to the Apollo. The club sang well, as it always does. The "Storm Fiend" was given with a gusto that came from both a knowledge of the music and of the subject. The selections, however, were none of them novelties, nor were they such as to bring out the power and ability of this fine body of singers. Numbers of the most interest were Dudley Buck's "Twilight," a beautiful setting of a lovely poem, and John Hyatt Brewer's "The Birth of Love," the words from Bulwer's "Last Days of Pompeii," with incidental solo by Charles Stuart Phillips; Mr. Brewer was at the piano and Abram Ray Tyler at the organ. Dr. E. W. Marshall sang the incidental solo in Kremser's "Serenade," with a mezzo voce accompaniment by the club. Dr. Marshall's voice has improved lately in both volume and resonance.

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cert on Wednesday evening, at Bernhard Hall, Jamaica. This organization has recently come into existence. Mrs. Charles K. Belden was its originator. Several years ago she formed a musical circle that proved a great success, though limited in scope. Desiring to increase the opportunities for musical study, she conceived the idea of amalgamating the various small clubs into one large society which could take up the more important works. Mrs. Lynde Belknap, a member of the original circle, was also an enthusiastic believer in the enlarged club, and these two women have been the chief promoters. The new society has a membership of seventy-five, and is by its charter limited to 150. It is composed of women. Associate members pay \$5 a year, "strictly in advance." Active members must be musicians and do the work assigned them. Student members, when requested by the management, will assist at some of the meetings, and once during each season will be invited to furnish a students' program. The assisting artists at the performance on Wednesday will be Miss Florence A. Mulford, contralto, and Professor Gerber, violinist.

Carl Fiqué, assisted by Mrs. Katherine Noack-Fiqué, mezzo-soprano, will give a piano recital at Wissner Hall this evening. Mrs. Noack-Fiqué is a pupil of Mme. Von Klenner, and will sing the "Voi, che Sapete," from "The Marriage of Figaro"; "Die Lotusblume," Schumann, and "O, Were I Rich and Mighty," Loehr.

Mr. and Mrs. Victor Baillard gave a most interesting musical at their home last Saturday evening. The program was entirely devoted to selections from "Faust," sung by Mr. Baillard, Alberto Pardo, tenor of Memorial Presbyterian Church, where Mr. Baillard is bass, and Mrs. Pardo. The audience was so enthusiastic and evinced so much pleasure in the idea of such a program, that it was decided to devote the next musical, on Saturday of this week, to "Carmen."

Henry Eye Brown, the veteran organist, has been chosen to fill the post of organist and choirmaster at the Church of the Pilgrims, of which the Rev. Dr. Richard Salter Storrs is pastor. He will assume his duties on the first Sunday in May.

Mrs. Arthur C. Schiller, soprano of the South Congregational Church, and Harry Livingston Chapman, bass, of the First Unitarian Church, assisted at the musical of the Laurier Society, held at the home of its president, Miss Elsie Ray Eddy, on Wednesday last. Frederic Reddall sang for Mrs. Elbert Howard Gamman's musical on the same day, and Miss Freda Olsen, Miss Fannie Olsen, Miss Agnes Anderson, H. E. Distelhurst and Charles R. Hawley are Brooklyn church singers who are to assist at special readings and song recitals at the Grace Presbyterian Church within the coming month.

A. E. B.

Ogden Crane Affairs.

March 8 the Ogden Musical Club will give one of their enjoyable concerts at Chickering Hall. It is well known that this club of young women is composed of pupils of Madame Crane exclusively. Some of these so-called pupils are artists. What is said of two of these, Mme. Armand Barili and Miss Stella Bligh, is subjoined:

The soprano solo by Madame Armand Barili, of New York, brought forth continued applause. As an encore she sang "The Maid of Dundee," which was just as liberally applauded as her first selection. Madame Barili is certainly an artist of the first rank. Miss Marie Carr, a pleasing soprano, who sings naturally and without any affectation, followed with the solo, "He Was a Prince."—Asbury Park Daily Press.

Miss Stella Louise Bligh was next heard in solo. Her strong, sweet, emotional, well-trained voice was most effective in ballad, and the call for her reappearance was unmistakable, and she kindly responded.—Oneonta (N. Y.) Daily Star.

New England News.

THE music committee of the Woman's Club, of Amherst, Mass., gave a recital at Mrs. W. A. Burnett's.

An organ recital by Alton B. Paull, of Fairhaven, Mass., organist of the Ames Memorial Church, North Easton, occurred recently.

The Concordia Singing Society of Seymour, Conn., gave a musical and literary entertainment.

The Round Table Club musicale took place at Orion Hall, Woonsocket, R. I., and Mrs. Cleveland, Mrs. Park, Mrs. Clarke, Mr. Farnum, Mr. Cook, Miss Ballou, Miss Miller, Mrs. Vose, Mrs. Hawes, Mr. Williams, Mrs. Lincoln and Miss Lincoln presented an admirable program.

A piano recital was given by Frank L. Rankin at his studio in the Baxter Building, Portland, Me.

A piano recital was given by pupils of Miss Mabel A. Cowie in the Knowles Building, Worcester, Mass., attracting an appreciative audience.

John T. Russell is spending the winter in Binghamton, N. Y., and has taken up the study of voice culture with Mrs. E. Frederick Hess of that city.

The most successful concert ever given under the auspices of the Cecilia Club, at Waterville, Me., was that given recently, when William R. Chapman, of New York, wielded the baton. The chorus has been under the direction of Mr. Maxim. Miss Eleanor Nelson was the vocal soloist, George P. Maxim pianist, and Mrs. F. W. Johnson accompanist.

Charles Atwood, Austin street, Newton, Mass., was the tenor soloist at the song recital given at Salem.

The Waltham (Mass.) Choral Union is an assured success, and has met for the first time.

Edward P. Lake, organist of St. George's Church, Providence, R. I., presided at the piano at a recent concert.

On Monday evening, February 6, the following gentlemen met and organized a choral society in Milford, Conn.: I. H. Coe, Harry Young, Jr., Joseph Platt, E. B. Burwill, H. I. Mathewson, S. E. Frisbie, E. A. French and E. T. Gordon. The object of this society is to study musical works, giving them to the public in concert with orchestra and noted soloists. The society has engaged C. E. Stormont, of New Haven, as musical director. The first work to be given is Gaul's sacred cantata, "Ruth."

John J. Bradley is a baritone singer of Woonsocket, R. I., whose singing is well spoken of. At Whitinsville his accompanist was Marcus E. Duggan.

The Mandolin and Guitar Club of Shelburne Falls, Mass., played in Greenfield recently.

The choir at the Church of the Unity, Springfield, Mass., has been organized, as follows: John W. Roberts, director and baritone; Miss Carrie E. Todd, soprano; Miss Ada B. Lamb, of Boston, alto; R. A. Johnstone, tenor. Miss Fannie Stimpson has been engaged as organist.

The program which is being prepared for the concert of the Oratorio Society, of Beverly, Mass., and which will probably be given about the middle of March, will be a popular one.

A piano recital was given last week at the home of James L. Stedman, Wakefield, R. I., by Mrs. E. D. Scholfield and some of her pupils, assisted by Miss Emma Clarke and Miss Jennie Harrall.

Mrs. William T. Rich entertained members of the Musical Club at her residence, Greenwich, Conn., February 14.

The musical department of the Grafford Club, of Manchester, N. H., will be assisted by Miss Perkins, Mr. Haroun and Mr. Montgomery, of the choir of the Middle Street Baptist Church, at their next meeting.

The regular fortnightly meeting of the Amateur Musical

Club was held at the home of Mrs. B. R. Bulkeley, Beverly, Mass.

The Bijou Choral Club gave a concert in Lenox Dale, when an excellent program was given.

The regular meeting of the Musical Club was held at the residence of George Barker, in Waltham, Mass., and was largely attended.

Mrs. George E. Hawes is arranging a fine program for a Fortnightly Club musicale at Woonsocket, R. I.

Robert Hosea.

This young baritone recently sang in one of the Damrosch People's Union concerts, at Lenox Lyceum, with great success. His voice is developing beautifully, and in the autumn he will be prepared for some important appearances.

Hoffmann Charms.

Hildegard Hoffmann was a pronounced success at the Norwich Festival (A. P. Babcock, promoter). Her voice, presence and all manner of detail were much praised by the local press, from which we gather these bits:

Miss Hoffmann sang a double number and afforded eminent and pleasurable satisfaction. Her pleasing personality and brilliant rendering having made a lasting impression. She will be remembered when the songs she sang are forgotten.—Daily Sun.

The first appearance of Miss Hildegard Hoffmann, of New York, the star soprano of the festival, made a most favorable impression upon the audience. She has great range and sweetness of voice, and became at once a lasting favorite with all.—Semi-Weekly Telegraph.

Beresford in "Elijah" in Pittsburg.

The following notices are from the Pittsburg papers on the recent appearance of the popular Boston basso, who has been making such a record of unbroken successes throughout the country this season:

Arthur Beresford, the basso, who sang Elijah, the most important of the cast, is a stranger to Pittsburg audiences. His singing is among the best ever heard here. He has a voice under excellent control, great volume and up to the requirements of the part. At times he carried away his hearers. He began the climax of the close of the first part by a superb rendition of "Is Not His Word Like a Fire?" It was so well received that it apparently stimulated the other soloists, chorus and orchestra. The work to the finish of the part was among the best ever given under the auspices of the Mozart Club.—Post.

Arthur Beresford, in the title role, made a deep impression upon all present. Mr. Beresford has a voice of great power and remarkably sympathetic quality. His singing last night was of an order that will long be remembered by the music-loving people present.—Dispatch.

Of the soloists the bulk of the work devolved upon Mr. Beresford as Elijah. The part makes strong demand upon the bass-baritone voice, and because of this the extraordinary range with which Mr. Beresford is gifted stood him in good stead. He was equal to every demand, and seemed to still have an emergency strength. His voice is clear and full and of exquisite tone. The biggest solo of the work, "Is Not His Work Like Fire?" was sung with dramatic power and fine expression.—Times.

Arthur Beresford, the bass, was another new singer who made an excellent impression. His voice is rich and sonorous, and the style with which Mr. Beresford sang his various solos stirred up enthusiasm.—Leader.

Mr. Beresford took the bulk of the solo work, and his voice proved all that could be desired in this line. His greatest effort and most successful work was in the solo, "Is Not His Work Like Fire?"—Daily News.

As Elijah Mr. Beresford made one of the finest efforts of the evening. His rich, sonorous voice, both in recitative and in aria, presented the role of the prophet with fine dramatic effect.—Commercial Gazette.

Mr. Beresford carried the role of Elijah and gave a superb rendition of the dramatic score.—Chronicle-Dispatch.

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WESTERN NEW YORK OFFICE THE MUSICAL COURIER,
749 NORWOOD AVENUE, BUFFALO, February 3, 1890.

THE excitement in Buffalo is at fever heat over the success of the subscription for the Pan-American Exposition in 1901; \$1,282,800 has been subscribed, and prosperity seems before us. Workmen will be busy, merchants and hotelkeepers will reap a benefit, and with more money in circulation musicians will also have a share in the prosperity.

INACTIVITY IN MUSIC.

History repeats itself. In the eighties a similar state of inactivity marked musical conditions here, and then, as now, German musical societies were the only ones very much alive.

In 1881 the German singing societies attended the Chicago Saengerfest, with the result of securing for Buffalo the Saengerfest held in 1883.

Dr. Leopold Damrosch and his orchestra were important factors in arousing musical enthusiasm. I remember that in 1884 the great music festival was held and the Buffalo Musical Association was formed. Since then we have had much activity. Amateurs and professionals met and rehearsed regularly. We have had great singers, pianists and violinists here, particularly during the years when Buffalo Symphony concerts were at their best, and the orchestra, with the efficient director, John Lund, was our pride and boast. This winter retrogression has been in order, but I believe we will have a glorious season next winter.

The greatest activity is shown by our German singing societies, and as most of them have accepted invitations to join the Cincinnati celebration of the fiftieth anniversary of the first North American Saengerfest, we hope they will urge the holding of the next Saengerfest in Buffalo.

* * *

Rosenthal has come and gone, but for those who have been deprived of hearing him it will be good news that he will return to Buffalo in March for a matinee performance. His program was changed completely from the

one printed in the newspapers. Many students had studied this program for weeks, and had their scores along, to watch his interpretation, and many hoped to hear his conception of the Schumann "Carnival," but they were disappointed.

Rosenthal's technic is something wonderful. The velvety touch of his fingers, when manipulating the keyboard caressingly, as in the Berceuse, but more particularly in the last movement, was superb. "Vienna Carnival," his own composition, a contrapuntal arrangement of themes from the waltzes and operettas of Johann Strauss, was brilliant in the highest conception of the word.

Evidently this wizard of the keyboard knows no difficulties, or else they vanish at his touch. Liquid runs, trills, runs in thirds, double chords, all is mere child's play to him.

He did not play the Romanza, but graciously gave as encores the well known Berceuse, by Chopin, and his arrangement of the D flat waltz.

* * *

On account of illness I was unable attend the Liedertafel concert, given under the direction of the new conductor, Carl Hartfeuer. It is reported that it was a great success. Special mention should be made of Gelbke's "Morgenlied," so finely given by the chorus; "Gute Nacht," by Pfeil, and Meyer Helmund's "Liebchen wachau" (a capella). "Roman Song of Triumph," which was given at the celebration of the Liedertafel last spring, closed the concert. Mile. Trebelli, who is a favorite here, sang selections from "Faust," Grieg and Mascagni. She sang several encores. Miss Marie McConnell accompanied.

BUFFALO ORPHEUS CONCERT.

The second concert of the season was held at Music Hall January 30. A good sized audience greeted the singers, and a mere glance at the program satisfied that it was one of unusual interest. The gems of the evening were the three songs, and a scene from the opera "The Singing Star," by John Lund, the director of the society.

Mrs. Laura Dietrich-Minehan sang the three songs (a) "Es war ein alter König," (b) "Ich fühle deinen Odem," (c) "Spatz und Spätzin." After an enthusiastic encore she repeated the last. She also sang "Sehnsucht," by Janotta, and gave as an encore "Du bist mein all," by Brodsky. Mrs. Minehan has an unusually fine stage ap-

pearance. The quality of her voice is deliciously pure from end to end, and there appears to be no weakness anywhere. Mr. Lund is now writing the opera "The Singing Star," and if it is as fine as the excerpt it will be a valuable acquisition to musical literature.

This gem gave the accompanist, Miss Marie McConnell, a chance to show some fine work, the imitation of the harp on the piano being particularly effective. George Hamlin, the tenor, pleased with his rich, mellow tenor voice in selections—aria from "Herdade," by Massenet, and three songs by Reinhold Herman: (a) "Wooing," (b) "Nocturne," and (c) "Spring Song." He gave as an encore "My Love Shall Last." The string orchestra played the prelude to Massenet's "Eve" beautifully. The chorus gave "Warrior's Vow," by Ernst Seyforth, with orchestra, and "Revolt of the Peasants"; "Parting," by George Menge; "Wachau, du schöne Traumerein," Wilhelm Gericke; "Wohl durch die Nacht" and "Frühlingsklage," by Kreipel, a capella. The last named is an old melody, and older people in the audience were much pleased with this familiar selection. The work of both chorus and orchestra showed a finish and completeness only attainable by long practice together.

SAENGERBUND CONCERT.

The Buffalo Saengerbund gave the second concert of the season January 31 at the German-American Hall, with Henry Jacobsen as director.

The chorus is steadily growing in size, many excellent second bassos having been added recently. The opening number was "Es Stettheime maschtige Linde," by Pache. "Der Buchfinck," by Gustav Hinrichs, had to be repeated. It gave the basses a chance to show to advantage their training in the florid passages.

"Meertraum," by Henry Jacobsen, and Ehr Gott's arrangement "All Through the Night," which is to be one of the test songs at the Cincinnati Festival, were sung with precision, good attack and feeling. "Ich liebe Dich in Ewigkeit," by Mair, by the chorus; "Vergesset nicht," music by Henry Jacobsen and words by Mathias Rohr, were sung by Percy Lapey and the Saengerbund, accompanied by the orchestra.

The last named number is so full of tonal and poetic beauty that both the Tondichter and the lyric poet are to be congratulated. It will appeal to the hearts of all Germans wherever the German tongue is spoken, and should have a place of honor on the program at the Cincinnati Festival.

Mrs. Kate Dewey Hanford, of Rochester, was one of the soloists. She has a fresh contralto voice of much fullness and power, her lower tones being the best. There was no slurring of notes or indistinct words. Her first selection, "I Wait for Thee," by Fisher, was followed by an encore "Schwarzwald bluemchen," by Bohm. Her second number was a group of songs by Von Fielitz, Holmès and Grieg. "En Chemin" (On the Road), by Holmès, was sung charmingly. A great share of the honors fell to Percy Lapey. He is one of our best baritones. He sang that difficult selection, "Die Vaetergruft," by Peter Cornelius, with good expression and feeling. "Gypsy Songs," by Anton Dvorak, and as an encore Jacobsen's composition "Uber alle Gipfel is Ruh," were highly appreciated. The string quartet played pleasingly, and were recalled.

* * *

For some weeks our musical people have been in a flutter of expectation to hear that far-famed work "In a Persian Garden." Our wide-awake artist Jaroslav de Ziebinski gave it with his church choir for the benefit of the organ fund. He was assisted by Miss Edith Ely, soprano of the Westminster Church, Miss Kate Sherbourne, contralto; Gustave Miller, tenor, and A. L. McAdam, bari-

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Report of the Berlin Committee of Investigation.

COMMITTEE:

DR. JEDLICZKA. HERR FELIX DREYSCHOCK. HERR OTTO LESSMANN (*Chairman*). HERR PHILIPP SCHARWENKA. DR. KREBS. DR. BIE. PROFESSOR C. LÜTSCHO.
To the Committee who undertook to pass judgment upon the merits of the Virgil Practice Clavier and Virgil Clavier Method
the two following questions were respectfully submitted:

1st Question—Does the Technic Clavier furnish to the piano student superior advantages for the acquisition of artistic executive skill?

Answer—Yes, without doubt.

2d Question—Does the Technic Clavier Method of Elementary Instruction, appealing as it does directly to the mental and physical powers of the learner (independently for a time of musical effects), tend to dull the musical perceptions of the learner, and stultify musical growth and interest?

Answer—No! On the contrary, we have, by witnessing the accomplishments of eight young pupils—boys and girls—who had only been instructed for four months in the Virgil Technic Method, arrived at the conclusion that by appealing to the mental faculties of the pupil—in a manner entirely foreign to the usual elementary instruction—an excellent foundation for the real musical education is laid.

(Signed)

OTTO LESSMANN.
FELIX DREYSCHOCK.

ERNST JEDLICZKA.
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Send for Illustrated Catalogue and Price List.

BERLIN, June 16, 1896.
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(Signed)

Dr. C. KREBS. PHILIPP SCHARWENKA. Dr. OSKAR BIE.
N. B.—The whole committee were unable to meet on the same day, hence there are two reports.

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tone, of the Richmond Avenue M. E. Church, a chorus numbering fourteen voices. Wilhelm Kaffenberger, organist of the North Church, kindly gave his assistance by three excellent selections, "Marche Pontificale," by F. de la Tombelle, and "Marche Funèbre" and "Chant Séraphique," by Alexandre Guilmant, a lovely composition, most tastefully played and registered, and the "Offertoire" in D minor, by Batiste.

The annotations by Jaroslaw de Zielinski of Omar Khayyam, the poet, astronomer, mathematician and tent maker, are intensely interesting and it is only want of space that forbids my giving them to our readers.

The Misses Ely and Sherbourne and Messrs. Miller and McAdam are all young singers, and where there is so much talent evenly divided it is hard to make a distinction. Nature has been most generous to Miss Edith Ely, giving her personal charm and the gift of voice and musical intelligence. Note her name. You will hear of her in the future. The rich contralto voice of Miss Sherbourne rang out grandly in the solo "I sometimes think there never blows so red the rose as where some buried Caesar bled." Mr. Miller's liquid tenor voice was clear as a bell, his enunciation was excellent, and Mr. McAdams' bass solos were very fine. Mr. de Zielinski's accompaniments carried the singers right along. The audience was very enthusiastic in their applause and the singers covered themselves with glory. There were other numbers on the program. Incidental music, "Years and Years Ago," Charles Oberthür, by the quartet, and a poem, "Magdalena," a recitation by Miss Clara B. Clarke, the music of the previous number fitting the poem.

THE SEVENTEENTH SEASON OF THE LADIES' MUSICAL CLUB.

The Tuesday Music Club held its meeting in the music room at the Women's Union, January 31. After a solemn promise that I would not mention the names of any participant I was admitted. The club is composed of representative ladies of Buffalo. Their aim is to familiarize themselves with the best music and to that end they meet every week, play solos, duets, read essays on music and musicians and discuss anything pertaining to music. The following was the program.

Piano solo—	Nocturne, No. 3.....	Liszt
Vocal—	Oh! that We Two Were Maying.....	Nevin
Violin solo—	Selected	
Sunset	Buck	
Piano solos—	Novelette	MacDowell
Vocal—	Es blinkt der Thou.....	Rubinstein
Piano—	Kamenoi Ostrow	Rubinstein
	Elefantanz	Sappelnikoff

The last two numbers were fine piano solos, brilliantly played by two former pupils of F. W. Riesberg; both have been abroad recently.

Miss Charlotte Mulligan, who is seriously ill, organized the club in 1882.

Miss Clara Gentzsch is a busy teacher. She took a two years' course in piano and harmony of Martin Krause in Leipsic, also singing lessons of Mrs. Charles Helmuth, a pupil of Marchesi. Upon her return to Buffalo she was engaged to teach at Miss Howard's School of Music, but she has recently formed a class of her own. She is an excellent accompanist, doing good work with Dr. Theo Lewis' orchestra.

* * *

The second recital of the Apollo Students' Club, under the direction of Miss Flora Huie, was given recently.

* * *

Scinta's popular Italian Band gave a concert at Music Hall January 29. Harp solos by Prof. A. Rogoni, selections from "Il Trovatore" and "Traviata" were very fine. A pupil of his, Joseph Martoca, a youth of fourteen with a promising future, played the march in "Tamerlane" with variations. A clarinet solo from the opera "Rigoletto"

by Prof. Jos. D'Anna was very enjoyable. In fact, the whole concert merits commendation.

* * *

William J. Sheehan continues one of the busiest teachers and musicians of the city. What with his many private pupils, his activity in connection with his First Baptist Church choir, his engagements as a solo singer, and various other duties, his time is well filled. Possessing a sonorous, true bass organ, his is a voice of a thousand. When this excellent singer decided to come here it was New York's loss!

MRS. KATHERINE RIESBERG.

Hastings—Fisk.

"To a Rose," as yet in manuscript, by Frank Seymour Hastings, dedicated to Mrs. Katharine Fisk, was sung by her with great success last week. It is a most singable song, and it is to be hoped will soon be published, a fit companion to his "The Red, Red Rose," of which so many have been sold.

At Puupueo, Manoa Valley, Honolulu.

Minister and Mrs. H. E. Cooper gave a musical at their home in Honolulu recently, at which the representatives of Great Britain and Portugal, the Chief Justices, and, in fact, all Honolulu society was present.

The Amateur Orchestra, under the direction of Wray Taylor, was stationed in the spacious and handsome music room, and rendered the following program in a very pleasing and most effective manner:

March, from Athalia.....	Mendelssohn
Gavotte, Captivating.....	Tobani
Overture, The Venus.....	Bigge
Walztes, Daughter of Love.....	Bennet
Operatic selection, Queen of the Isle.....	Isenman
Schottische, Pansy Caprice.....	Walker
March, The Liberty Bell.....	Sousa

Honolulu is very proud of this orchestra, and it has a great future before it.

Shelley at Norwich.

Albertus Shelley quite won all hearts during his appearance as the solo violinist at the Norwich Festival (A. P. Babcock, Ph. D., manager). Two of the press excerpts read as follows:

Albertus Shelley, the violinist, proved to be all that had been said of him and more, too, in the two numbers assigned to him on the program. His complete control of the instrument and the delicate touch with which he performed the difficult pieces enraptured his hearers completely.—Telegraph.

In the individual numbers on the program Mr. Shelley was showered with applause and came back repeatedly. His faithful work and genial nature have won for him a host of admirers and he is sure of a cordial welcome whenever he chooses to come to Norwich again. It is worthy of mention that the violin used by Mr. Shelley was made by Gemunder and the maker could not wish better in worthier hands.—Sun.

Babcock and Norwich.

Dr. Linn Babcock and his brother, familiarly known as "Ad," have for thirty years carried on a large piano and organ business in the beautiful Chenango Valley, situate between Utica and Binghamton. Dr. Babcock also taught the piano extensively a dozen or more years ago and the music graduates from his school have many of them attained some considerable distinction. This activity, extending over so long a period, promises indefinite continuation under his son, Adrian Phineas, who, besides being the leading pianist and organist of the place, teaching a big class, is also a genuine "chip o' the old block" in his practical business sense. His second annual festival was a great success, and the following tribute to him, from the Binghamton Chronicle, which had its own correspondent in attendance on the festival, is well deserved:

Adrian P. Babcock, the promoter of the festival, selected his talent wisely; and just a word of praise for Mr. Babcock. He is a leading musician of Norwich, and has successfully carried through for two seasons, an enterprise that would present unsurmountable difficulties to many an older business man. The people of his town stand by him loyally, and he is certainly worthy of the regard shown him.

Jacoby Echoes.

TOO late for insertion at the time, the following criticisms from Detroit papers of recent date respecting the successful singing of Mrs. Josephine Jacoby, the distinguished contralto singer, in that city should still find room here. Since then Mrs. Jacoby has sung with extraordinary artistic and popular success at the Cincinnati Symphony concert, as already noticed and again referred to in the Cincinnati correspondence of this issue:

Mrs. Jacoby sings at the most important events only.

Mme. Josephine Jacoby was also introduced to Detroit at this concert. Madame Jacoby is dramatic in every turn of her hand and every role of her eye. Her voice is full of strong, vibrant tones, a powerful voice to make the hall tremble. She is well fitted for arias, but she sang none at the concert Thursday evening. The audience was delighted with her, if encores are any indication, for not only was she recalled the first time, but she had the last number on the program, and the audience sat still after it and applauded until she came out and bowed and retired, and then kept right on applauding until she came back a second time and sang once more.—Detroit News, February 5, 1899.

Mme. Josephine Jacoby is a remarkable contralto and delighted the audience not only with her rich and beautiful toned voice, which she controls thoroughly and which reminds in its upper register of a metal G string, but also through her magnificent appearance, which magnetized the audience even before she emitted her wealth of tones. * * * Madame Jacoby also was encored after each appearance and distinguished herself especially with the delivery of Tschaikowsky's "Nur wer die Sehnsucht Kennt," which she sang with the obligato of Mr. Holmann. It was the closing number of the program, but the entranced audience refused to stir after her inspiring singing. A stormy demand for an encore brought the singer forward again, made the public happy with a ballad by Foote, whereupon the delighted listeners contentedly left for their homes.—Detroit Advert Post, February 3.

Sousa Returns to Manhattan Beach.

Manhattan Beach has very wisely re-engaged Sousa and his band for the summer season. The band begins there some time in June.

Louise L. Hood's Trio Mornings.

Miss Hood's trio class, violin, piano and 'cello, plays Friday mornings at her studio, and some excellent music is then heard. The standard classic trios, as well as the modern, are then played. THE MUSICAL COURIER will print an extended review of one of these mornings soon.

"Homage to Von Grabill."

It is said that the pianist, S. Becker von Grabill, who is now in the South, is extremely fond of hunting, and that, outside the concert hall, his "forte" lies in hunting the Southern hare. His delight in presenting some fair acquaintance with a brace of rabbits seems as complete as the conquest of an audience. We learn from Harvey Wickham, the American composer, that his latest composition, "Hommage à Grabill," will be played by this distinguished pianist at his next recital.

D'Arona.

So absorbed in lessons that little outside of them has claimed any of her attention, d'Arona (this wonderful teacher who has given to the world artists who are making name and fame for themselves) finally broke down from overwork, and for a time her life even was in danger, but she has pulled through her illness and has resumed lessons on Mondays.

The anxiety of her pupils has been intense. Mme. d'Arona has promised a continuation of the interview printed in THE MUSICAL COURIER of February 1, which will probably appear in our next issue.

A few days before Mme. d'Arona's illness her pupil, Marie Harrison, the Canadian prima donna, visited Mme. d'Arona, exultant from an extended tour throughout the States. It will be recalled that Marie Harrison made a great hit in Paris a year ago, the press being unanimous in its praise of her voice and work. She has just sailed on the Teutonic to fulfill a long engagement in London, and to do so had to cancel a contract of eleven concerts in this country to arrive there in time.

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CINCINNATI, February 11, 1890.

THE second Beethoven evening by Theodor Bohlmann, pianist, and the Chevalier Pier A. Tirindelli, violinist, presented an analytical lecture by Mr. Bohlmann, followed by the performance of the two sonatas, op. 23 and op. 24, for piano and violin, which were composed in 1801 and dedicated to Count Moritz von Fries. Mr. Bohlmann in his lecture also gave an analysis of the preceding three sonatas, op. 12, which were played on Saturday evening, November 19, as a Centennial offering. In his lecture he was lucid and comprehensive.

He succeeded in relieving any dryness in the subject by apt anecdote and pleasant sallies of wit. In illustrating his lecture Mr. Bohlmann played the themes, being assisted in the ensemble selections by Mr. Tirindelli. At the close of the lecture, which was listened to with rapt attention, Mr. Bohlmann and Mr. Tirindelli played the Sonata, op. 23, A minor, and Sonata, op. 24, F major. It was a genuine treat to listen to their interpretation. The ensemble work was thoroughly enjoyable, showing close study and grasp of the subject matter. The beauties of the sonatas were clearly defined and expressed. It was not only an intellectual reading, but an interpretation that came from the heart. Mr. Bohlmann and Mr. Tirindelli are to be congratulated upon this undertaking. It is the first one of the kind in the musical history of this city. It proved an advance in artistic endeavor which cannot be too highly commended.

The third Beethoven evening will be given in the Recital Hall of the Conservatory of Music on Saturday, February 18. The three sonatas, op. 30, composed in 1802 and dedicated to Emperor Alexander I., will be performed as follows:

Sonata, op. 30, No. 1, A major.
Sonata, op. 30, No. 2, C minor.
Sonata, op. 30, No. 3, G major.

A feature of these Beethoven evenings is that the most cultured musical people from the city and suburbs attend them. They appeal to the educational tastes of the best people and are being thoroughly appreciated.

* * *

The Symphony concert, seventh of the season, on Friday afternoon, February 10, and Saturday evening, February 11, offered the following program:

Symphony in A, No. 4 (Italian).....Mendelssohn
Che Faro, recitative and aria, from Orfeo.....Glück
Mrs. Jacoby.
Symphonic Prologue to Heine's tragedy, William Ratcliff
Van der Stucken
Autumn Gale.....Grieg
Kaisermarsch.....Wagner

The concert was memorable on account of the first performance in this country of Mr. Van der Stucken's symphonic prologue, "William Ratcliff," an analysis of which, by Dr. N. J. Elsenheimer, was given in my last letter. The orchestra gave it a splendid reading, and Mr. Van der Stucken held his forces, so to speak, in the palm of his hand. The work left a profound impression upon the members of the orchestra, the musicians and the audi-

ence. It was written by Mr. Van der Stucken twenty years ago, and since that time he did not find it necessary or expedient to make any but the most immaterial changes in it. It is a work of musical significance and permanent value, one that deserves to be ranked with the compositions of pretentious merit.

It not only invites favorable criticism, but leaves the conviction of being worthy of future life. There is the freshness, inspiration and vigor of youth coursing through its texture and veins. The influence of Wagner and Liszt is felt in the mode of treatment—in the development and interlacing of motifs; but if these were models to pattern by they do not detract from the work the possession of an intense originality. The texture is closely woven, something after the manner of "Tristan and Isolde." The motifs are severally correlated and worked out in masterly style. The beginning as well as the close of the work is made up of rhapsodic harmonies, reflecting the personal impressions of the part, after the manner of the Greek prologue. They constitute the framework of the symphonic production.

The orchestration is rich, the coloring apt and striking. A wonderful climax is reached in the death of Ratcliff, when the sustained fortissimo in the orchestra is followed and punctuated by the tolling of bells, a kind of funeral dirge, a few brief moments of the profoundest solemnity. The succeeding delineation of the reflections of the poet—that all proud mortals must bow their neck to the inevitable—is one of the most beautiful and impressive portions of the work. It breathes devoutness as well as the realism of truth. All the modern instruments of the developed orchestra are employed in the prologue—the harp, cymbals, small and big drums, triangle, tamtam and bells. Even the piano is assigned some filling out parts, and this task was well performed by Dr. N. J. Elsenheimer. In order to appreciate a work of this kind, it requires more than one hearing, and the desire has been generally expressed to have it repeated at some concert of the present season.

It was received with enthusiasm by the audience and Mr. Van der Stucken was greeted with applause both before and after its performance. The orchestra played it with precision and understanding. The forces were held in hand with all the skill of a master. The "Italian" Symphony was quite a contrast leading to this highly modern and richly flavored work. The beautiful, regularly constructed, methodical symphony of Mendelssohn was given with a vim and a good deal of life and contrast. The shading was excellent and the strings did especially commendable work. The "Kaisermarsch" was given with verve and brilliancy.

Mrs. Jacoby renewed and strengthened her favor with a Cincinnati audience. Even the most sober and careful critics are rhapsodizing about the qualities of her glorious voice. It might be described as rich as cream, as soft as velvet and as sensuous as a dream, and while these terms might not belong to a strictly musical category, they are almost excusable for want of expressing impressions in the ordinary way. The Gluck recitative and aria she sang with a beautiful, classic simplicity. She imparted to it naturalness of expression without affectation or sentimentality. Her artistic repose is marvelous and she holds her voice under perfect control. Its material luxuriates in wealth and adapts itself equally to the demands of forte and piano. At the afternoon performance she substituted an aria by Pergolesi for the Grieg song. She was received with the warmest applause and responded to two encores—a song by Hawley and Bartlett's "A Dream." At the evening concert she sang Mr. Van der Stucken's "Sehnsucht," the composer playing the accompaniment.

At the last meeting of the Saengerfest Board contracts

were awarded for the building of the hall. The approximate cost will be about \$35,000.

Mr. A. Hickenlooper's resignation was accepted as president of the building committee. Vacancies in the board were filled by the election of the following prominent citizens as members: George Guckenberger, George Puchta, J. A. Kohner and Julius Pfleger.

Henry Muhlhausen was elected president of the entertainment committee and vice-president of the executive board to fill the place of the late John Gortz, Jr.

The Doerner Club gave a concert recently and performed the following program interestingly:

Overture, Magic Flute.....	Mozart
The Doerner Club.	
Beauteous Cradle.....	Schumann
Septet, op. 20.....	Beethoven
Andante and Variations—Scherzo—Presto.	
The Doerner Club.	
Ave Maria	Schubert
Alla Polacca from Serenade, op. 8.....	Beethoven
Rakoczy March	Liszt
Slumber Song.....	Celega
May Morning.....	Denza
Song Without Words.....	Mendelssohn
Walther's Prize Song.....	Wagner
Toccata	Sgambati
Nocturne	Field
Etude	Scharwenka
Ballade, op. 23.....	Chopin
Armin W. Doerner.	

CINCINNATI, February 18, 1890.

The concert by advanced students of the College of Music on Wednesday evening, February 15, was of more than ordinary interest. The following program was offered:

Prelude, Le Deluge.....	Saint-Saens
Miss Gretchen McCurdy Gallagher.	
Fantaisie, Romeo et Juliette.....	Gounod-Alard
Miss Bertha N. Roth.	
Song, Sognai (Reverie).....	Schirra
Miss Katherine Klarer.	
Concerto No. 22.....	Violli
(Cadenza by Leonard.)	
Master Ralph Wetmore.	
Aria, She Alone Charmeth My Sadness, from Irene.....	Gounod
George Baer.	
Romanza in F major.....	Vieuxtemps
Double from Sonata No. 2.....	Bach-Schumann
Miss Bertha N. Roth.	
Fantaisie, Faust	Gounod-Vieuxtemps
Miss Gretchen McCurdy Gallagher.	
Gavotte, from Sonata No. 6.....	Bach
Prelude, from Sonata No. 6.....	Bach
Master Ralph Wetmore.	

Remarkable was the violin playing of Master Ralph Wetmore, who, as well as Miss Roth and Miss Gallagher, is a pupil of José Marien. He is but fifteen years old, and already plays with a great deal of maturity. He is technically well developed, but he has also decided temperament. His self-repose is imperturbable. He gave the Adagio a poetic reading. He has certainly a future. Miss Roth is also talented, and played with a certain degree of breadth and musical quality. The vocalists were an evidence of the good training and correct methods of their teacher, Leno Mattioli. Miss Klarer has a soprano of coloratura quality and sings with some dramatic expression. Mr. Baer's voice is a baritone-basso—the lower notes being round, full and musical. Fred J. Hoffmann played the accompaniments with delicacy and discernment.

* * *

The second Apollo Club concert on Friday evening.

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February 17, in the Scottish Rite Hall, presented the following program:

Nanie	Brahms
The Wanderer	Schubert
The Post	Brahms
I Hear a Harp	Brahms
Come Away	Brahms
Greetings	Brahms
Song from Ossian's Fingal	Dvorak
Prayer	Palestrina
Stabat Mater	Bruch
Frithjof	

The indorsement of the departure from former seasons was even more emphatic than the first concert. The results were those of serious art endeavor, as exemplified in a program of rare merit and educational value. The "Stabat Mater," given without accompaniment, pre-eminently as it is the one indorsed by Mother Church, left a profound impression. The devotional spirit was grasped by the chorus and well sustained. The attack was certain and the tone quality excellent.

The "Nanie" of Brahms was one of the effective numbers of the evening. Remarkable was the thorough balancing in the voices. Of the Brahms' part songs, Ossian's "Fingal" was the best. There was life, expression and completeness to it. The "Frithjof" was sung spiritedly and with considerable dramatic quality. G. Y. Griffiths sang the solos of Frithjof remarkably well, with good enunciation and clearness of expression. His baritone voice has a wide range and rare musical quality. Miss Mabel Flinn, soprano, is a new quantity, and has a make-up that is promising. Her voice has strength and dramatic quality. The quartet work was intelligent and expressive.

Charles J. Davis rendered the Schubert songs, laboring under some hoarseness, but he has fine material and sings with energy and animation.

Miss Annie Griffiths, soprano, sang the prayer from "Spectre's Bride," giving it a well sustained, soulful interpretation.

With musicianly potency and skill, Mr. Ehrhart filled in the piano accompaniment. To Bush W. Foley, who conducted, is largely due the success of one of the most enjoyable concerts in the history of the Apollo Club.

At this week's meeting of the Sängerbund Executive Board, the price of season tickets, including privilege of reserved seats, for the five concerts of the "Fest," was fixed at \$10—the number of these tickets to be limited to 2,000. Contracts for the new building were executed and the breaking of ground will be performed on next Monday morning at 9 o'clock.

Mr. Schuler, chairman of the committee on quarters, reported that up to date 1,125 singers had been located.

The finance committee reported subscriptions up to date of \$32,000; \$18,000 more are needed. Among the larger amounts subscribed are the following:

Brewers' Exchange	\$7,000
Cincinnati Street Railway Company	2,000
Baltimore and Ohio Southwestern Railway	1,500
Big Four Railroad	1,500
German Day Society	1,500
Pennsylvania Railroad	1,000
C. H. and D. Railroad	750
Alms & Doeple	500
Burnet House	500
Gambinus Stock Company	500
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Hotel Emery	200
The Fair	200
Dennison House	150
Gerdens Hotel	150
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One of the valued instructors at the College of Music is Miss O. Dickerscheid, of the piano faculty. She is a Cincinnati by birth, having attended the public schools and received all her musical education in her native city. At the age of eleven she began the study of piano playing; her first instructor being a Miss Ludvign, and her second Mr. Leonhard. After the latter's death Prof. George Schneider, of the Cincinnati Music School, had charge of her musical training for a period of six years. To him she owes her general knowledge of music. After a period of about eight years' study she began teaching, and held the position of accompanist of the Covington Choral Society, under Prof. B. W. Foley's direction for two years, until the society was dissolved. She then accepted a position as teacher of the piano at the Sayre Female Institute, of Lexington, Ky., and held the same for three consecutive years. In November, 1887, she entered the College of Music, studying theory under the late Prof. Otto Singer. In January, 1888, she continued her piano studies under Miss Cecilia Gaul, and received

a certificate in June, 1888. She continued her theoretical studies under Mr. Singer for four years, and ensemble music under H. Schradieck. One year (November, 1889) after Miss C. Gaul's resignation, she resumed her piano studies under Albino Gorno, and graduated under him in 1895. She has taught theory and piano at the College of Music since September, 1890, and now gives her entire time to teaching piano. Her success as a teacher has been marked and widely appreciated.

* * *

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Smith & Nixon	100
Albert Schwilf & Co.	100

Georg Krueger, of the Conservatory of Music faculty, presented at his last recital in the Scottish Rite Hall the following program:

Nachtstück, op. 23	Schumann
Romanze, F sharp, major	Henselt
Si oiseau j'étais	Edu. Schütt
Vals Lente	Edu. Schütt
Etude, Mignonne	Leschetizky
A la Champagne, op. 40, No. 2	Wagner-Liszt
Spinning Song, from The Flying Dutchman	Shakespeare
Henry V., Act v., Scene 2	Schubert-Tausig
Military March	Wagner-Liszt
Recitative and Romanze, O du Mein Holder Abendstern,	Max
Staccato Caprice	Vogrich
Nocturne	Chopin
Polonaise, op. 53	Chopin
A Royal Princess	Christina Rossetti
Etude de Concert, op. 23	Rubinstein
Rhapsodie Hongroise	Liszt

He was assisted by Miss Helen May Curtis, reader. Mr. Krueger did himself proud. He proved his claim to musicianship as well as virtuoso quality. His touch is firm and elastic and yet delicate, without effeminacy. The "Rhapsodie Hongroise" he interpreted with virtuosity. The Staccato Caprice was played marvelously clean. Ingenious were his pedal effects in the "Spinning Song" and finely shaded was the carrying of the melody. The "Marche Militaire" was given with bravura effect. Mr. Krueger is distinctly to be classed among those pianists who are progressive and in their art endeavor reaching for the highest ideals. He was received by the audience with the warmest demonstrations of applause. The singing quality of his playing is sustained in the most rapid passages.

J. A. HOMAN.

Madrid.

The "Walküre" was given for the first time in Madrid January 18. It was coldly received, the only interest being awakened by the "Walkürenritt." The critics stated that the piece chosen was too profound for the Spanish public, and that the success would have been greater had "Lohengrin" or "The Dutchman" been given. The text had been well translated and the singers were excellent. A lady in the audience in explaining the plot said, "Brünnhilde is condemned to sleep on a rock till a hero awakes her. Spain is Brünnhilde, which is still waiting for a hero to awake her from her slumber."

Carlsruhe.

The three-act opera by F. Servais, "Ion," was given for the first time at Carlsruhe. This was a real première, the work having never been performed either in Brussels or Paris. The text is a clever adaptation from Euripides' play of the same name. The music displays strongly the influence of Wagner, but contains many original features of great beauty, especially in the lyric passages. The success was indisputable, and after the second act the composer was called three times, and the audience gave unstinted applause at the conclusion. The orchestra under Mottl, the singers and the staging were all magnificent.





BOSTON, Mass., February 19, 1899.

THE program for the sixteenth concert of the season by the Boston Symphony Orchestra, Mr. Gericke conductor, in Music Hall, last evening, was:

Overture to Genoveva..... Schumann
Concerto for violin No. 8, in A minor, Scena Cantante, op. 47 Spohr
Symphonie Variations, Istar, op. 42 Vincent d'Indy
(First time in Boston.)

Symphony No. 3, Eroica Beethoven

The soloist was Lady Hallé, who on this occasion made her first appearance in this country. After having made professional visits to nearly every other land, including Australia and South Africa, it was fully time that she should come hitherward. Her reception was exceedingly cordial. At the close of her performance of the concerto there was a tremendous fury of plaudits, and the artist was recalled eight times. The concerto is old fashioned and affords the artist little opportunity for virtuoso show, and Lady Hallé's playing is old fashioned—delightfully so, but still, old fashioned. Her tone is not large, but it is warm, pure and searching. From the beginning to the end of this concerto both her reading and her playing were charming in their fine artistic intelligence and sincerity of feeling. Her style is broad, simple and undemonstrative, and, as fitly emphasized in its application to the somewhat effeminate music of the concerto, fascinatingly womanly. The suave delicacy, the graceful flow, winning individuality and the utter abstention from mere display that are characteristic of her work made listening to her an unalloyed pleasure. Just the same, however, I am none the less surprised that the huge audience should have taken so spontaneously and so enthusiastically to an artist in whom there is not a trace of modern sensationalism, who does not devote herself to the glorification of mere technic and who makes no attempt to dazzle and astonish for the reward of popular applause.

D'Indy's "Istar" is a curious work, program music pure and simple, in which the composer has tried to make the orchestra depict in tone-color things that are wholly beyond its reach. These variations, seven in number, deal with an episode in the sixth canto of the old Assyrian epic "Isdubar." Istar goes toward the seven-gated abode of the dead. Before she reaches the end of her journey she is stripped of all she wears, until at length, according to the program-book, she stands forth "in the full splendor of nudity." Fortunately, music is incapable of presenting nakedness with anything approaching vividness, even with naked fifth, and hence there is no good excuse for the interference of the police or of the society for the protection of public morality.

Istar does not seem to have been clad at the outset in any more charm-concealing wearing apparel than jewelry. At the first gate the warden deprives her of her tiara; at the second the pendants are removed from her ears; at the third she is deprived of her necklace of precious stones; at the fourth the jewels that adorn her breast are taken from her; at the fifth the girdle is removed from her

waist; at the sixth the rings are taken from her hands and her ankles, and at the seventh the veil that covers her body is removed and she stands nude. In this condition she is permitted to enter the abode of the dead in search of the waters of life—or, as one profane French critic has put it—the brandy and waters.

Each variation depicts a stripping, and when it comes to the last and the veil is removed there is an immense fortissimo of the orchestra; whether intended for astonished admiration or for vigorous protest the music does not say clearly. An understanding of the score would be greatly assisted by a succession of stereopticon views thrown on a screen, one for each variation.

Everything in this music is so strange and so vague, the color is so curiously bizarre, that one is puzzled what to think of it on a single hearing. Oddly enough, unlike most of the extravagant works in kind that the modern school has produced, it does not antagonize the listener who hears it for the first time. It has a certain wild grace and an appealing intensity of emotion that attract and interest. Much of the instrumentation is of rare originality and of decided beauty. There are also daring harmonic progressions that set the teeth on edge, but which one accepts without protest, and, oh, the sinfulness of it!—finds singularly effective.

I read that D'Indy has delivered himself up soul and body to the influence of Wagner, but I failed to detect it in this work except in two of the variations where there are phrases that are strongly reminiscent of moments in the overture to "Die Meistersinger." Compared with D'Indy in this composition, Wagner in his most abstract mood is

The work, which is very exacting on the orchestra, was beautifully and effectively played and with an admirable appreciation of its extraordinary richness and originality of tone color.

Miss Adele Aus der Ohe gave two concerts in Steinert Hall last week. The snowstorm caused a small attendance at the first entertainment, but there was an excellent audience at the other. The artist shows a steady growth in her art, and has a large following here. Her programs are always interesting, and she interprets and plays them with a virility that is eminently masculine. She has a technic that is astonishing in its scope and brilliancy. I wish, however, that she did not think it indispensable to wind up her concerts with show pieces in which mere agility in difficult finger work prevails to the sacrifice of higher and better things. I regretted that she should have ended her last concert with that enormity, Liszt's transcription of the "Masaniello" tarantelle. It was given here recently by Rosenthal, who astounded his audience by the break-neck speed and the overwhelming virtuosity with which he played it. Miss Aus der Ohe's performance of the work fell, in these essential regards, immeasurably behind his.

Why provoke comparisons that are inevitable?

* * *

On Monday evening the Kneisel Quartet gave its sixth concert of the season in Association Hall. For the first time in many years the artists played to a very small audience. The snowstorm had blocked travel in every direction, and as it was still raging, only the bravest of the brave ventured out. One of the players who was to have assisted in Brahms' G major Sextet as second 'cellist was snowed up at his out-of-town residence, and so the Beethoven F minor Quartet, op. 95, was substituted. The other works were Beethoven's D major Quartet, No. 3, op. 18, and César Franck's Sonata in A major, for piano and violin. The D major Quartet by Beethoven made, on this occasion, its first appearance on a Kneisel program. In fact, I cannot recall that I ever heard it before in a Boston concert room. And yet it is a charming work, abounding in all that

is most genial and glowing in the composer's earlier style. That its performance by the Kneisels was sympathetic and worthy in every way need not be urged.

The Franck Sonata becomes clearer and more beautiful with each hearing. That it is a really great work, it would be hard to say; but it has a decided claim on the sincerest critical respect for the strong and interesting individuality, the lofty aspiration and the vigorously marked and attractive originality that give it distinction. The opening movement, with its lovely opening theme, so exquisitely developed, and the finale, with its delightful canon that flows with such seeming spontaneity, and so naturally, that one is never reminded of the art in its devising, are the two best movements. It would be difficult to recall any recent work in kind by the composers of Germany that is comparable in solid worth with this. Mr. Kneisel and Miss Aus der Ohe played it with a sympathetic appreciation of its prevailing deep poetic sentiment.

* * *

Can it be that the musical productiveness of Germany has exhausted itself? I mean in regard to music that is destined to live. The long line of great masters that began with Haydn seems to have ended with Brahms. Germany has no composer of the first order at present, for Richard Strauss surely cannot be ranked in that category, despite his decided cleverness as a master of modern orchestral resources. Berate and undervalue Brahms as you will, he left behind him nobody worthy to take his place as the representative of what is most dignified and most serious in musical art. There are enough and to spare of admirable second-class composers, but there are not any who are producing works that bid fair to live beyond the period in which they see the light. Even Russia, that for a brief moment gave promise of grasping the sceptre that was falling from the hand of Germany, has not realized the hopes she aroused. Her progress seems to have culminated in Tschaikowsky, and he culminated in his "Pathetic Symphony," since which no really powerful work has come from the land of the Czars.

There is strong indication that the empire of music is slowly but surely passing over to the Latin races, and that Italy, France and Belgium are to rule over it in the near future.

This I presume will meet with the severe disapproval if not the contemptuous derision of those who hold it as an article of faith that as Germany goes musically, so the world must go.

Germany at present seems the more prolific in imitators of Wagner, chiefly in the matter of instrumentation, than in original thinkers. The result is a national apotheosis of mere tone color in orchestral effects. Now in Italy, France and Belgium the younger composers seem to have assimilated better what they have absorbed from Wagner, and, having mastered the lesson he has taught them, work it out along the line of independent thought. Even aged Verdi has felt the influence of Wagner, and felt it strongly, but it did not make him an imitator. It gave a larger dignity and a richer ripeness to his style, but he still preserved his individuality.

Puccini, in his "La Bohème" shows the influence of Wagner, but there is nothing of imitation in the score of this work. On the other hand, Humperdinck's "Hänsel and Gretel" is Wagner, pure and simple. Here the composer has sunk whatever individuality he may have possessed in the mere slavish imitator.

And, by the way, speaking of "La Bohème" and bearing in mind the mirthful comments of some of the New York critics on Boston's enthusiasm over that charming opera, it is interesting to recall the wild applause with which the work was received in Paris recently. Also to remember that when it was performed in Marseilles a fortnight or so ago, several of the scenes had to be repeated before the audi-

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ences were content. Calling out the singers did not suffice, and the repetition of an entire act was imperatively demanded. So there are other cities as well as Boston whose critical tastes are not up to the metropolitan standard.

Perhaps a reform may be worked here when we have had a Wagner cycle or two, without cuts.

And this reference to Wagner reminds me that it has been equally edifying and diverting to read the conflicting opinions that have been expressed in print by some of your critics of strong Wagnerian proclivities in regard to the Wagner music-dramas. One explains the composer in this way and another in that; one finds this in him and another fails to find anything of the kind, and so on, until the unfortunate provincial student of the subject ceases to wonder that a considerable portion of the musical world should be still perplexed over matters afloat which the very illuminati of the inner circle are at odds.

In the meanwhile it remains questionable if any valuable system of morals or any useful development of philosophy is to be taught through the agency of music-dramas, no heed by whom they are written and composed, nor how admirable or otherwise they may be. And besides, one should not be expected to take his amusements as seriously as if they were matters involving the most important consequences, not only to himself, but to humanity in general.

I wonder if Brahms and Wagner have met on the other side, and if so whether they have exchanged views on the penalties that fame brings with it, and on the advisability of being saved from one's friends. B. E. WOOLF.

P. A. Schnecker.

Pick up any anthem, any list of church music by any publisher you wish, and at once you will find the above name on it. Not once, but many times. Mr. Schnecker has been more prolific as a composer, and now he is busy turning out first-class singers, both for church and concert. He has some excellent voices, and some of these are sure to fall into some of the many positions which will be open in church choirs soon.

Anaconda, Mon.

An interesting letter from L. B. Cullen, Anaconda, Mon., gives an account of the last meeting of the Ladies' Monday musical, which took place at the M. E. Church before a large and appreciative audience. Miss Macdougal sang two vocal numbers, Leo C. Bryant gave two violin solos, C. Douglas Smith sang "Non e Ver," and Mrs. Dunston made a hit with her playing of the "Paraphrase sur une melodie de l'opera 'Lurline.'" Mr. Smith is a pupil of Myron Whitney of Boston, and his voice showed careful training.

The concert began and ended with piano pieces for eight hands.

The Orchestral Society has not rehearsed, owing to the absence of Mr. Bryant from Anaconda, but the work is to be taken up and high class orchestral music is promised.

Vesper Services.

The Unitarian Church, Alameda, Cal., holds vesper services every Sunday from 5 to 6 o'clock during the winter. Miss Elizabeth Westgate is organist and musical director at this church, and the programs are always highly interesting. Besides the solo work done by Miss Westgate at the organ, there are one or more vocal solos during the service, the musical part being made a special feature. Among those who have taken part in recent services are Mrs. Ernest Palmer, Clarence T. Wendell, Julius A. Haug, Miss Nina Martin, Clement Rowlands, Frank Coffin, Mrs. Eva Tenney, Putnam Griswold, Mrs. F. H. McCormick and Miss Nellie Steinhauer.

Miss Westgate's interest in the music of her city is of a practical and helpful kind that has brought what must be gratifying results, the interest in really good music having been quickened by her efforts, both in a musical and literary way.



NEW YORK, February 20, 1889.

DAHM-PETERSEN is a name which is rapidly becoming better known throughout the East. It is borne by a tall, serious-looking Norwegian-American, who was some years ago a civil engineer here in New York. Love for music, however, soon convinced him that where his heart lay, there was the place for his entire and exclusive effort, and so he is now director of the Ithaca Academy of Music. His name has appeared in these columns frequently, usually in connection with some special concert in Ithaca or Syracuse, in which latter city he is also active.

Mr. Dahm-Petersen has the courage to back up his faith with the necessary dollars, the result being his personally booking Rosenthal for four important recitals, as follows: March 3, Ithaca; March 6, Syracuse; March 7, Utica, and March 28, Binghamton. In some of these cities he plays for the first time; many people fall over each other in the chase for seats, and may Dahm-Petersen be rewarded with dollars galore!

He is one of the vice-presidents of the New York State Music Teachers' Association.

* * *

All this is not Gothic exactly; neither is the following, but all those interested have their friends here, who will feel genuine interest in the doings of those here mentioned.

The Presbyterian Chorus of Perth Amboy, N. J., under the direction of Mme. Louise Gage Courtney, gave a most enjoyable performance of Sullivan's "Prodigal Son" on Friday evening, February 10. The soloists of the occasion were Mrs. Frank Grimstead, soprano; Mrs. James Chalmers, contralto; Lewis L. Evans, tenor, and Willet Seaman, baritone. The chorus did excellent work, the phrasing being beautiful and the attack sure and decided, showing careful rehearsal under an excellent conductor. The soprano and alto soloists were members of the chorus, but acquitted themselves with credit. The tenor was suffering with a severe cold, but displayed, in spite of this, a wonderfully beautiful voice, of great range and power. But the honors of the evening were carried off by Mr. Seaman, whose beautiful voice, refined and elevated style of singing won unbounded praise. All the soloists are pupils of Madame Courtney.

* * *

A pupil of Parson Price, teacher of many well-known professionals, notably those on the stage, and one who stirred quite a commotion in Geneva, in the centre of this Empire State, is Walter B. Crabtree, who recently removed to that lovely town to become organist and choir-master at Trinity Church. He gave his first concert there recently, and Mr. Price sends me the following, from a local weekly, concerning his success:

Walter B. Crabtree, the new director of music at Trinity Church, made his first appearance in concert before a Geneva audience, and immediately gained recognition as a singer and musician of ability and merit. Mr. Crabtree is a basso cantante, with a thoroughly pleasing voice of good range and quality, which he handles in an artistic manner. He sang with much expression and his phrasing was particularly good. Among his most pleasing selections were the "Hindoo Song," by Remberg; "Bid Me to Live," by Hatton;

"Four Leaf Clover," by Leila M. Brownell; the "Huzza," by Arthur Foote, and the clown songs, with which the program closed.

Miss Drew Donaldson is another Price pupil who promises much, a big mezzo-soprano, and A. A. Schaefer is one of his excellent bassi profundi.

* * *

J. Warren Andrews had a very interesting Sunday program recently, and for the benefit of the suburban readers and choir directors, here are the two programs:

MORNING.

Organ Prelude, Fantasia on the tune, Abridge.....	Adams
Anthem, The Wilderness.....	Goss
Quartet, I'm a Pilgrim.....	Marston
Organ Postlude, Cantabile in C.....	Fellowes

EVENING.

Organ Prelude—	Gladstone
Allegro Marcia.....	Harris
Canzone in G.....	Dubois
Cantilene Nuptiale.....	Buck
Anthem, Rock of Ages.....	Buck
Duet, The Lord Is My Light.....	Pattison
Organ Postlude, concluding Voluntary IV.....	Pattison

* * *

Recently Miss Roberta Seawell, of Nashville, Tenn., wrote "Gotham Gossip" concerning the possible formation of a Music Teachers' State Association in Tennessee. The constitution of the New York State Association and the official report of the last meeting were at once sent her, which brought from her this letter:

"Your prompt answer to my modest (?) request received, and your letter and voluminous literature have been of infinite assistance. My good friend, Emil Liebling, of Chicago, has also been exceedingly kind, but I have more real help in your suggestion, &c.

"I believe I wrote you I 'hoped' to organize a State association. I am sure I could never have dreamed of more assurance in the matter than that word 'hope' implies. Could I? And surely that was too sanguine in the light of a more intimate realization of what such a work means. I send you my opening article, which was a sort of prelude. Contrary to my expectations, I have received a number of letters filled with hearty expressions of approval and cordial assurances of earnest co-operation. Still, it's a tremendous undertaking, and I by no means am sure of success. I hope to get it started, or rather arouse sufficient interest to lead to that end, as soon as possible, so somebody else can take it up and allow me to retire to private duties. We have one great difficulty to contend with—the lack of new teachers in this State. There is no foreign population comparatively, and our teachers are mostly women. Now, I am most loyal to my sex, but I am forced to acknowledge her lack of business ability and that freedom from personal ambitions, jealousies and the smaller faults that make her incompetent as a leader of, say, a music teachers' association. Thanking you again most cordially for your valuable aid and good wishes,

"I am sincerely, ROBERTA SEAWELL."

The opening article she mentions is evidently from the musical department of a local paper, and is headed "A Plea for a State Music Teachers' Association." It is ably and lucidly written, but Roberta S. little knows all the troubles that are now before her.

Success to the Tennessee State Music Teachers' Association!

F. W. RIESBERG.

Curwen to Tagg.

John S. Curwen, president of the Sol-fa College, London, and an M. R. A. M., recently wrote to John Tagg:

"I am delighted that you hold the flag so firmly. Certainly you have developed a great power of clear exposition and educational grip. * * * The theory of education is studied with much zest in America, and the Americans are so much more advanced educationists than we in this country, and so free from prejudice, that I am sure sooner or later your arguments must carry conviction."

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NEW YORK, WEDNESDAY, FEBRUARY 22, 1890.

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SECOND SECTION

National Edition.

THIRD SECTION.

THE First and Second Sections of THE MUSICAL COURIER, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, THE MUSICAL COURIER.

These editions will be followed early this year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I., II., and III. will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second

Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city. The demand for the Second Section is now over 10,000 copies beyond the edition, and we are unable to supply anyone. Copies cost \$1 each, and they are difficult to get at. The Second Section was simply absorbed the moment it was seen.

ALL reports from the West are to the effect that Carreño, the pianist, is making great artistic successes. And why not? This remarkable woman, with her temperamental force and her artistic nature, has grown into an artist of such proportions that her appearance is always a source of fascination, be it here or in Europe.

THERE is a general desire to hear Mr. Paur repeat the Fourth Tschaikowsky Symphony, with which he opened his first New York season so brilliantly. It may not be amiss to suggest to him to close his symphony series with this work, and thereby illustrate how he has succeeded in establishing an orchestral standard in this city. Why traditional methods should always be adhered to in music when progress is constantly dictating innovation in all other directions seems somewhat unintelligible. A symphony can be repeated without waiting for years.

DR. W. J. O'SULLIVAN, the famous expert on insanity, recently remarked, "I suffered an evening of Wagner." What Dr. O'Sullivan meant was that he had suffered an evening of so-called Wagner interpreters.

JOSEF HOFMANN has just finished writing a concerto, for piano and orchestra, in B flat. It is arousing considerable interest among the musicians of Berlin. Hofmann was twenty-two years of age on January 20.

LADY HALLE (formerly Norman Neruda) was born March 29, 1839, and plays the violin in this city for the first time this afternoon, at Carnegie Music Hall, at the Boston Symphony Orchestra concert. Fifty years ago, as a child, she played in the London Philharmonic concert (June 11, 1849). She is an Austrian, coming from Bruenn, where the Graus come from. She married Charles Hallé in 1888, after having been the wife of the late Ludwig Norman, the Swedish conductor, who died in 1885. She has had considerable distinction in Europe for a half century, and has reached the age when it is proper for her to appear in the United States.

GEORGE INNESS' picture, "Gray, Lowery Day," which was painted in eight hours—it is said—and bought by Mr. Clarke for \$400, was sold for \$10,150 at the great sale last week of the Clarke collection. In his dumps the American composer must see a ray of consolation because of the fact that his brother artist, the painter, is getting his innings. Nearly a quarter of a million dollars were realized for the paintings of this collection, and the American paintings fetched the biggest prices. Competent judges say that the pictures are by no means representative of the best in native art. If this be so, then we have reason to congratulate ourselves that the silly adoration of foreign art and artists has had a slight check. Foreign singers still continue to rule things with a high hand—and voice. But the day is not far when all this will be changed. As a modern poet wrote, we "hear the grinding of swords, and he shall come." "He" in this case is the reign of common sense, the awakening of the patriotic spirit and the doom of the snob musical.

BANDMASTER F. FANCIULLI proposes a monster concert for the benefit of the poor. *Caro Maestro*, the musicians this season are the ones for whom a concert should be given. Perhaps Maestro Grau—who has all the money in New York just now—may be induced to donate the Metropolitan Opera House, with all his artists, for the benefit of the poor but proud singers and instrumentalists who had the misfortune to undertake concerts in New York this season!

Do we hear the bald and bearded impresario telephone "Yes? Net!" P. S.—Mr. Grau means that he expects the net receipts of such an undertaking. Only the net and nothing more!

IN a pamphlet by E. Silas, entitled "Accidents on the Staves, and Other Matters," the following paragraph occurs:

"If prejudiced people should find the traces of an upset ink bottle in one of Beethoven's scores they would undoubtedly affirm that it was meant thus. In the autograph score of Händel's 'Messiah' (at Buckingham Palace) I saw on one page a large circle, evidently caused by a pot or saucepan. Now, I respect greatly the score of the 'Messiah,' but I respect much less the saucepan, and do not think that the obvious circle was intended by the illustrious composer. No author is immaculate, and all mortals are liable to mistakes and carelessness. I

heard for years in Paris the 'Pastoral' Symphony (Beethoven) played with four important bars missing in the viola part; also the Fifth Symphony with a bar too much in the Scherzo. For a half century, or perhaps more, one of the same composer's quartets was continually performed with a horrible cacophony, owing to the second violin part being shifted two bars from its proper place during seventeen bars! The quartet, being one of the posthumous works, must have left thus the hands of a careless or ignorant corrector. The curious circumstance was that the best violinists played it in that state, and the hideous noises were ascribed to Beethoven's eccentricity! The above-named mistakes have since been rectified."

THREE has been much gossip about Henry T. Finck, the able music editor of the *Evening Post*, resigning from his post at the end of the present season. A representative of THE MUSICAL COURIER saw Mr. Finck last Friday afternoon, and got from him an absolute denial of the story. The rumor had reached the critic from Hong Kong, via Brussels. Musical news travels fast. So the thirteen or seventeen gentlemen who had filed applications for Mr. Finck's position will have to content their souls in patience. Mr. Finck is far from being in delicate health.

BRAHMS and Tschaikowsky met but twice," says a writer in the London *Musical Standard*. "On the last occasion Brahms was sufficiently interested in Tschaikowsky's Fifth Symphony to travel expressly to Hamburg in order to make its acquaintance. After the performance the distinguished composers dined together, and the conscientious Brahms frankly admitted that he did not like the work at all, whereupon the usually meek Russian plucked up sufficient courage to inform his host that the dislike of each other's music was mutual. They parted on excellent terms, nevertheless."

Why should Brahms and Tschaikowsky care for one another's music? The very qualities that inform their respective works arose from causes that must necessarily have provoked an antagonistic spirit. Here is musical psychology for you!

News received here of Ignace Paderewski's first appearance in St. Petersburg emphasizes the fact that his manager has introduced into Russia methods of advertising never witnessed there before. In every shop window of St. Petersburg hangs the well-known picture of the pianist. This is said to be the first time that the picture of any artist who appeared there has been displayed in this way to the public. Paderewski played for the first time at one of the Philharmonic concerts and gave his fee of 1,000 rubles to the Conservatory of Music in the Russian capital. He increased the price of tickets for his own recital to three times that formerly asked by Anton Rubinstein, and the result was audiences which by no means filled the houses at his three appearances. He was praised by the critics, although in the estimation of the public he has not taken the place of Rubinstein; indeed, no pianist save Josef Hoffmann has nearly filled that place since Rubinstein's death. The absence of all the court as well as the high official society from Paderewski's performances is said to have been due to the demonstrations which he received from the Poles in Russia. They gave him a reception and otherwise exhibited their pride in his nationality. This is said to have been sufficient to cool interest in higher places, and Paderewski's recitals were not distinguished by the attendance of the nobility.

THE above is one of those readable articles published in the *Sun*, which shines for all foreign opera singers most brilliantly, and occasionally says a word on other subjects.

Evidently this was a case of mismanagement. The manager Paderewski had here with him last time publicly and in print declared his detestation of the American press and his contempt for the American public. This insured for him just that kind of notoriety that brings large box office receipts in its wake. He probably acted on the same

principle with the Russian nobility, and made a faux pas in judgment. Nations, like individuals, differ. However, Mr. Paderewski should not be made to suffer on account of any misplaced judgment. He should be permitted to play and rest on his own abilities, and that would be sufficient.

LONDON AND CHICAGO.

GREAT and momentous sentiments require time and age for manifestation. The public conscience is a severe censor, but it is only after a long period of stress and storm that it awakens to its own consciousness and really discovers itself. The great battle this paper has been waging against the fashionable foreign fad which is sapping away the national musical life and endeavor has long since been loud enough to be heard, but its effects are not yet fully felt, for the enemy is still showing a bold front and its weak lines have not yet given way, although it is known that there is no substantial strength in the foreign position, which must, sooner or later, be captured.

THE MUSICAL COURIER dogma of protection for our native art and artists has not only appealed to an army of honest Americans, but also finds a sympathetic response in England, where the foreign invasion has been even more destructive than it has been over here. The latest number of London *Music*, in referring to the opera here and there, embracing virtually the same set, says:

The "star" system flourishes in America even to a greater extent than it does in this country, despite the protests of the New York MUSICAL COURIER, which paper has pluckily and persistently urged the claims of worthy native artists, who are in many instances superior to the mercenary foreigner. We understand THE COURIER to aver that American artists would perform the customary repertoire quite as well on the whole as the imported singers, and that under such conditions opera could be made to pay. The experiment suggested by the Concorde Concert Control is at least worth trying, if only to ascertain how many obscure Wagners, Bizets and Glucks are kept out of their rightful inheritance by the clumsy and iniquitous speculative system on which opera has hitherto been run.

There is so much justice, truth and national decency combined in the demand of THE MUSICAL COURIER to put an end to the iniquitous and corruption breeding high salaried foreign operatic speculation that it must, of necessity, strike the unprejudiced observer as the only plan to pursue to rescue music in America from its present inert and sluggish condition. There is absolutely no hope for Americans here at home—native or foreign born resident Americans—for all that is left to them or for them is teaching with low fees, church singing, or the cheapest salaries in occasional performances of clubs whose treasures are constantly in a depleted state on account of the absence of support, due to the fact that all the money available for music goes to the foreign opera star. There is no ghost of a chance for the American musician outside of these paltry careers or a theatre orchestra—about the worst of abomination for a true musician, for the operation is merely automatic and, musically speaking, on the lowest level.

It has been urged frequently that there is no possibility on the part of a paper to influence fashion against its favorite fads, and yet to accept this dictum would be equivalent to renunciation of life. A principle does not exist because it is contended for, but it is contended for because it exists. The inherent principle this paper is struggling for always existed, and represents in one degree or direction a phase of national existence. Not only do individuals sing, but nations sing, and their songs are the very basis of their musical life. The foreign invasion actually obliterates the songs of the people, and our late glorious war has not even aroused us to one national song, not one paean of victory, except Damrosch's painful and tedious *Vanilla Te Deum*.

On the other hand it can be shown that the con-

stant reiteration of the principle of national musical existence on the part of a paper must, after a while, bring responses, as has frequently been illustrated in the attitude of a great portion of the healthy American press toward the policy of THE MUSICAL COURIER. A late instance is that of the Chicago *Times-Herald*, one of the foremost daily papers of the Union, which, through its excellent music critic, Mr. Lyman B. Glover, expresses itself as follows in its issue of February 12:

THE STATUS OF FOREIGN STARS.

The report that the New York Oratorio Society and the Worcester Festival Association have determined to abolish the foreign star system in connection with their concerts and select soloists from the rank of local singers is a most cheering sign of the times. While the people of the United States are willing and anxious to hear the best artists from all over the world, if the conditions are equitable, they are becoming weary of the extravagant praises and prices bestowed upon many foreign artists who are in no particular superior to many who belong to America and patronize the barber regularly.

The unjust discrimination against the home artist is fast giving way to a more reasonable appreciation of art for art's sake, and not merely as afad with a foreign tail to it. The attitude of the societies named above is not the only evidence of a better understanding. A still more striking indication is provided by the fact that foreign artists are no longer followed about by gaping crowds. Herr Rosenthal, an artist who deserves appreciation, but not adoration, gave two recitals in this city ten days ago and the paying people on both occasions would not have filled Central Music Hall once. Some years ago a hysterical mob would have attended this great technician, declaring that his almost impossible tempos and preternatural calm were the greatest manifestations of genius that had ever come over the ocean.

Now, it is different. We admire Herr Rosenthal as we do other able performers, but our provincial eyes have been so well opened to proper estimation of artistic values that we do not deify the German pianist, attributing to him qualities that no musician ever possessed, looking the while with unconcealed disdain upon our own artists, who no longer seem to be pygmies in the comparison.

But Rosenthal is only one case in point. The instrumentalists from over the water are no longer spellbinders. They do not stand upon a pedestal by themselves, commanding our worship. The earth no longer seems to tie up when they land, and there are no unusual manifestations when they arrive within the city limits. Culture leading to discrimination has put an end to all adoration of foreign stars, and, admire them as we may and must for their art, it has become possible at last to understand that American artists of corresponding talent should receive equal admiration and encouragement.

This leveling-up process has doubtless been promoted by a new national feeling. * * * We are beginning to be more sure of ourselves in many directions, to understand that in art and literature, as well as in our manufactures, we are advancing to a position of equality with all the world. Realizing this, musical societies of all sorts may safely give over their anxiety for foreign stars, who seldom draw enough to pay their own exorbitant salaries. There are pianists, violinists and vocalists of a high order in this country, who can supply all the solo necessities of these societies. As for Chicago, neither the Apollo Club nor the orchestra need go out of town, except in rare instances, for all the soloists they need.

It may be safely assumed without egotism on part of this paper that it is directly responsible for the determination on the part of many organizations not to continue this foreign singing patronage any longer. It must not be forgotten that the foreign pianist and violinist is a great sufferer, too, from the effects of the operatic invasion. The latter are the real and true European musicians, the men of the Rosenthal and the Sauer and d'Albert and Bülow and Rubinstein type, that aid and educate us in the art, and they are gradually being driven out by the operatic incursion. It affects them as much as it does the American composer, player, singer and student.

SOME FIGURES.

That this vicious system must and will cease may be demonstrated in the following recent incidents affecting directly the question of engagements. There is, for instance, Frau Schumann-Heink. Mr. Grau has a contract with her for \$1,000 a month, with a fixed number of engagements per month, the deferred engagements to be made up each month, as the case may be. He farms her out

for concerts as he does Sembrich, Plançon, Van Rooy, Campanari and others. Within a period of two weeks or so she has been singing with the Boston Symphony—\$500; Musical Art Society—\$400; Paur Symphony concert—\$400; Bagby musicale—\$500; New York Philharmonic Society—\$400, and several other concerts amounting to about \$900. This is a total of over \$3,000 in a few weeks taken in by Grau for one fabled artist, who also sang during this time at two Sunday night concerts at the Metropolitan Opera House, and, of course, during the opera.

Mr. Grau must certainly be paying these huge concert profits into the treasury of the Maurice Grau Opera Company, Limited, as he does the special commissions he receives in other directions and the profits derived from the ticket speculations. With these profits, taken directly from the only sources of existence offered to aspiring Americans—namely, the concert field—Mr. Grau barricades his opera speculation, and by a series of ramifications not only is the whole American musical scheme made desolate by the scourge of foreign high salaries, but the foreigner is utilized to create another source of income by taking charge of the whole paying concert field. When the Grau company sings in Boston Madame Sembrich will make a short excursion to Providence and sing "The Creation" there at a figure that will enable the Grau company to make one operatic appearance of hers free of charge.

The daily papers have recently published the salaries received by M. Jean de Reszké and Lilli Lehmann—\$2,200 and \$1,250, respectively, each a night—and some of our New York dailies have lamented the fact that these and other operatic stars were ill and had to lose this money. It was indeed sad that they were ill, but why should the press make such sensational comments at all? Mr. Grau could hardly have succeeded without Jean de Reszké (a commentary itself upon the system), and his season before the latter's arrival looked dubious, hence he might be cheap at \$5,000 a night, and then M. Jean and his brother do not give song recitals, and do not permit Grau to farm them out, and thereby invade the concert field. In giving those figures why did the papers not give all the figures of Grau's inartistic polyglot aggregation (at a recent performance four languages were sung simultaneously at the Metropolitan, and the box-holders applauded vigorously at each language without being able to understand which of the four was the other)?

Sembrich gets \$1,100 a performance, Nordica \$800, Eames \$600, Plançon averages \$300, M. Edouard de Reszké \$800, Schumann-Heink, as above, and the balance are comparatively as high. In order not to affect the equilibrium too much Lehmann does not get as many engagements as Nordica. Something must be done to maintain the balance. That is the method. These figures are in themselves paralyzing, but they do not represent the real evil. That exists in the principle of the star system itself and all its collateral consequences, chief of which is the entire obliteration of ensemble, and therefore the destructibility of the true art essence. The American people, by means of this disgraceful star system, have finally become educated to listening to individuals instead of listening to works. It is not the "Götterdämmerung," but it is the cast in it; it is not "Don Giovanni," it is the cast. "The Huguenots" draw, not because the people care to hear the opera, but because they have been falsely educated to hear the singers, and the result of all this will naturally be reactionary to such an extent that people will not go to any operas hereafter unless there are star casts, and as such cannot be offered season upon season the foreign opera scheme is, as usual, doomed.

In the meanwhile it destroys all the natural musical life and annihilates the greatest element of

aspiration in artistic pursuits, and that is ambition. There is no reason why, under these circumstances, any American musician should have the least ambition. To apply it is futile. It is without aim, without object, without the deliberative purpose that actuates every intelligent pursuit. Any other career embraces prospects of success on a platform of equality, with the best results to the best man or woman. In the pursuit of music there can be no future in America, for to be an American musician is, in itself, the very handicap that prevents one from winning, and the cause of it all is the foreign, high-price salary scheme that annihilates the native organism.

HANS RICHTER FOR AMERICA.

A MOVEMENT has been on foot in this country for some time, conducted obscurely and with great caution, to bring Hans Richter, the conductor, to America. It has now reached such a status as to influence seriously Richter's engagements at home, and he has positively refused to continue any orchestral work in Vienna, nor will he sign for a definite period for London or Manchester, in which latter city strenuous efforts have been made to retain him for the orchestral series. The Philadelphia orchestral project and the incipient New York Permanent Orchestra scheme have only an indirect bearing upon the Richter movement.

Mr. Gericke's contract with the Boston Symphony Orchestra covers next season. Mr. Paur will continue in this city, as there is great enthusiasm for him among the members of the Philharmonic Society, and if the temporary difference on the money question existing between Grau and Schalk cannot be bridged over Mr. Paur may be an operatic conductor next season. Bimboni, who is now in Italy, is also looked upon by Grau as a possibility for Italian opera next season at the Metropolitan.

But the Richter engagement is near a solution, provided a certain financial co-operation here can be reached between parties interested in orchestral affairs.

PERFORMING RIGHTS IN GERMANY.

THE conflict between the rival societies of German composers and German publishers has reached a stage of comparative peace. A society organized by the publishers under the title of "Institute for Musical Performing Rights" has issued an official communication to the press, in which it states that the institute was based on the friendly co-operation of composers and publishers, and as it has met with opposition from a large number of composers, it will, till new arrangements are made, cease to try to collect royalties. In order that those members who have approved of the institute's proceedings may not be in a worse position than its opponents, it also renounces all royalties already granted. The new arrangements spoken of will be discussed by a committee of nine members, three each from the General Music Union, the Union of German Music Dealers, and the Society of Composers; and a hope is expressed that the results of its labors will, by disposing of the disputed points, put an end to the unfortunate strife between composers and publishers.

The Society of German Composers has issued a confidential communication to its members, and quotes the above-mentioned circular of the institute, and adds, "that for the first time, since there has been music in the world, the powerfully organized body of publishers has given way to the unanimous will of the composers." The Society of Composers will now abandon its merely negative position and become a positive organization. To effect this a general meeting of the society will be held at Leipsic in the middle of February, the date to be

fixed hereafter. The chief things which, at this meeting, the society will discuss are, first, a modification of the imperial law respecting the performing rights of non-dramatic works; second, an extension of copyright from thirty to fifty years after the death of the author; third, the author's exclusive right to the melody, that is, the question of adaptations, revisions, variations, &c., on someone else's theme; fourth, the question of reproduction by mechanical instruments, organs, orchestrions, &c.

Respecting the second question, it is stated that while the publishers may support it on the calculation that in most cases it will inure to their exclusive benefit, the composers must insist on the time extension covering the rights of dead authors and their representatives, and as regards the future, they must insist, as the time extension will increase largely the value of a publication, that composers shall receive more advantageous terms. The third point is really the adoption of the French law on transcriptions, and will be supported by publishers as well as authors; and the fourth point, which since the immense development of musical mechanical instruments has assumed a vast pecuniary interest, both classes can support it, always provided that the composers receive befitting compensation.

Other questions of importance to composers will be those that concern second and other editions, performances at concerts, and the establishment of an independent publishing house either for all members of the society or for those who, in the present state of the publishing trade, are compelled to advance money for printing.

EIGHTY THOUSAND DOLLARS!?

THE *Evening Post* last Friday night declared that \$80,000 was taken in by the slick manager of the Bayreuth-in-New York scheme up at the corner of Thirty-ninth street and Broadway. At least, says the writer of the article in question, \$35,000 of this was clear profit. He refers to the eight performances of the "Ring of the Nibelung." That is \$10,000 a performance, with a profit of about \$5,000 on each. Are these figures preposterous? Not at all. To show you that we are not alone in the notion that too much opera is hurting all forms of musical enterprise in this city read what a dispassionate observer, W. J. Henderson, wrote in last Saturday's *Times*:

"If anyone were in need of evidence of the crushing effect which the enormous success of the opera has had on the concert season, he might have found it in the pathetically cold stare of the empty seats in Carnegie Hall yesterday afternoon. The entertainment was the fourth public rehearsal of the Paur Symphony Orchestra, and it was a concert such as would have drawn a large audience ten years ago. But this public is spending about \$40,000 a week on opera, and it really has neither money nor appetite for any music which has to stand or fall by the estimate of its own beauty. Music in this town has become the handmaid of opera singers. It is a very discouraging state of affairs, and would, indeed, be quite hopeless were it not that the development of taste among opera goers is moving toward a higher level all the time."

\$40,000 a week is admitted to be the income of the Grau scheme. Never mind the profit or loss on this; what we are principally concerned about is the enormous flood of money that is being diverted from the legitimate channels of music by a fad. Little wonder that the concert season has been almost *nil*, little wonder that theatrical managers on Broadway are asking themselves, "Where will this fad end?"

The temptation to go where everybody goes—mob madness in a modified degree—the extra inducements of well-advertised singers, so-called "star" casts, and the presence of fashion, all prove

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too much for the weak-minded person who can say after he has expended his dollar and a half, "I saw the De Reszkés and Nordica in 'Gotahemmorage.'" And it might as well be "Gotahemmorage" as "Götterdämmerung" for all the snobbish individual cares or knows. Fad, and fad only, we call the present mad crush after Wagner. Several seasons ago it was that inane opera "Les Huguenots." Last Monday night Grau renewed the experiment of charging \$7 a seat. It was once as much the fad as the King. This shows how thin-skinned is the Wagner worship of 1899.

If the secretly circulated reports are true that this is Jean de Reszké's last season here, then next season will put to the test the Wagner worship, for we verily believe "Lohengrin" has drawn big houses this year because of the magnetic Polish tenor.

But \$80,000 for eight performances—if it is true; \$40,000 a week, and Mr. Henderson knows what he is talking about—what musical enterprise has a chance with such an extravagant outpouring of money as this? Why doesn't Mr. Grau follow the amusing and ingenious suggestion of Mr. Stevenson in the last *Harper's Weekly*?

"I think that Mr. Grau could have improved much on his Nibelungen time table. For that matter, he could have bettered the scheme of Bayreuth itself. The recent arrangement, closely considered, is extremely loose and inconsecutive. The proper manner of giving the Tetralogy is to make an all-day, clean sweep, absolutely consecutive arrangement of the four dramas. Let 'Das Rheingold' begin at 4 o'clock sharp in the morning. What is a warm bed to a warm aesthetic sentiment? The 'Rheingold' will end at 7 o'clock. An hour for a little breakfast comes, and then be 'Die Walküre' sung, from 8 till noon. A brisk luncheon will prepare us to enjoy 'Siegfried,' beginning at 12:30 and ending at 6. 'The Dusk of the Gods' then shall begin to gloom at 7, and end at 12 o'clock midnight. A well spent day! In fact, let us race our daily Cyclus, for a week or so, riding post through Wagner with relays of artists. Doubtless the Wagneristic will find it better than a thousand years of Glück, of Mozart, of Beethoven, of Weber, of Verdi, of Boito—or anybody save and except Wagner. If we do things well, let us do them as well as possible."

NATIONAL OPERA IN ENGLAND.

F. NORMAN-CONCORDE—a good name for a musician!—evidently does not agree with Rubinstein's dictum that the English nation is musical to the extent of 2 per cent. He has written an interesting pamphlet—"Music; And Do the English Love It?"—to prove that it does, and that the appreciation of the art has developed enormously during the Victorian reign. Mr. Concorde is also interested in a scheme to give grand opera in English, and with English artists, in London. The idea of the scheme is this:

A certain number of persons recognizing that opera as it has been given in England within recent years has not been an artistic success, have decided to found a permanent opera in London upon the only system calculated to improve the condition of this art.

The intention of the company is to give not only the fine existing operas, but to introduce to the public unknown works of originality and genuine merit, altogether independent of the nationality of the composer. While excluding entirely the present abominable "star" system, their chief endeavor will be to establish the highest level of artistic expression.

The operas will be produced in English; and English artists, both vocal and instrumental, will receive every encouragement.

The organization repudiates all idea of a mission. Its single object is to give pleasure to that section of the public which cares for what is refined, original and beautiful in art.

London, though the largest city in the world, is also the only important capital without a permanent opera. The nearest approach to this scheme in the art world is the Théâtre Libre, of Paris; but the Théâtre Libre is devoted

to the drama only, and is supported altogether by subscription, to the exclusion of the theatre-going public.

So London, too, is beginning to suffer from the "foreign" pest! The "star" system is a failure there, and opera is not an "artistic" success! How familiar all this sounds, and how like New York is London! We wish Mr. Concorde all the success in the world in his scheme of purification.

IS PEROSI ANOTHER PALESTRINA?

In this dying century to see another musical genius in Italy? THE MUSICAL COURIER was the first to give America—and many parts of Europe—the music of Don Lorenzo Perosi. That brilliant writer of the *Sun* who calls himself "Innominate" had recently a long letter from Rome, parts of which we cull:

Last August on the Italian frontier, where the sunlight of the South blends so exquisitely with the grandeur of the North, I was chatting with some amiable Milanese about the merits of the various schools of music. An admirer of the soothing, singing melody of Italy, I dared to express the regret that the art of music in Italy should have always preserved a character of superficiality without depth or breadth. "Mascagni and Verdi," I said, "have tried to instill into the southern facility the dramatic force of Wagner, but their experiments and failures have shown how difficult the fertilization and transmutation really is."

"Well," answered one of my friends, "the miracle has been performed, and it is a young priest, a *pretecolo*, who has accomplished it, Don Lorenzo Perosi, director of music at Saint Mark's in Venice."

Distrusting the southern patriotism and exuberance, I expressed some doubt.

"You will see," was the answer. "Don Lorenzo Perosi is a musical genius, who, having come to the dividing line between the influences of two musical periods, has succeeded wonderfully in uniting, by a powerful higher synthesis, two characters, two schools, two spirits: the grace and enchanting melody of the South, the power and depth of the North. His first productions have not gone beyond Venice and Milan, but his oratorios have been greeted by the masters with the best form of admiration—that of spontaneous enthusiasm, that impersonal feeling which is the most flattering and exquisite kind of praise. Modest, gentle and pious, the little abbé has shunned an easy popularity. He shuts himself up in his little room where he is visited by the superhuman Muses. At the services in Saint Mark's he draws from the sentiment of the life beyond and from the abyss of the mysteries his inspirations, which are at once pure and powerful, gentle and terrible. Nevertheless, when the increasing success of his work gave the maestro courage, he allowed his oratorio, 'The Resurrection of Lazarus,' to be performed by the brilliant company of the Milan La Scala. It was an immediate triumph. The whole audience was on its feet, thrilled with that flame which the southerner alone can communicate, applauding the abashed composer. The first violins, after playing in a wonderful passage the tears of the angels, overcome by the sacred fire, the power and penetrating sweetness of genius, threw aside their rebellious instruments and gave the artist an ovation that recalled the greatest triumphs of the singer of Italian unity, Verdi." * * *

Their enthusiasm delighted me all the more because it was to a Catholic priest that they ascribed their new birth, this enlargement of Italian music. I made inquiries. Since then the triumph of his latest oratorio, "The Resurrection of Jesus Christ," in the basilica of the Apostles, under the invisible presidency of Leo XIII., has given the definitive and generally acknowledged stamp to the young and pure glory of Abbé Perosi. Here, as elsewhere, this time, as in former days, Rome has not created the genius, but she has brought him to light. The city of divine government and of perfect assimilation, it entwines and frames minds and works into immortal wreaths. From the date of this Roman sanction Perosi becomes the successor of Palestrina, of Cimarosa, and of Pergolese; he is the "Divine Master." He has "poured into the light and the sensuality of Italian music the seriousness and force of the art of the North." He is the "creator" of a new school. Leo XIII. has appointed him honorary director of the Sistine Chapel. The Mayor of Rome has written to him from the Capitol a letter of admiration. Throughout the hundred cities of Italy hands are clapping and hearts beating in a way that recalls the old-time enthusiasms. Several towns, among them Tortona, his birthplace, have named streets after him. He is the master of souls. He is an ancient triumphator. Artistic and impressionable, patriotic and exuberant, the Italian has an inexhaustible faculty of admiration. That is the secret of great men and of great people, according to Vauvenargues. * * *

Perosi seems to bring together Palestrina and Wag-

ner, ancient purity and the powerful modern complexity. He is the minstrel of faith and of progress. He sings the junction of olden times with the new era. In his ravishing symphonies he seems to prelude the future wedding of supernatural religion with human forces. A strange, or rather a natural, thing is that the maestro is an active democrat, a working Catholic socialist. He is the bosom friend of Don Albertario, of the Abbé Vercesi, the sympathetic exile of Meda, the young Milan lawyer.

Besides his oratorios, "The Trilogy of Our Lord," "The Resurrection of Lazarus" and "The Resurrection of Our Lord," he has composed in honor of Don Davide Albertario, the "Messa Davidica," which was performed in Milan on the occasion of the sacerdotal jubilee of the *Osservatore Cattolico*.

Such is the glory of Italy. It is pure and sparkling, like a spring morning. We seem to be looking on a new birth in which the marvels of heaven and earth commingle. Modest and laborious, this genius will grow. Perosi draws back into his solitude as fast as fame seeks him out. "The Resurrection of Our Lord" will be performed soon at Berlin, but Perosi has refused to be present. He does not answer his admirers, but contents himself with referring them to Ricordi, his Milan publisher. In that fertile solitude where the two muses, Genius and Religion, watch, this blessed soul, generator of wonders, will, we hope, expand. Will it, perhaps, give us "the music of the future?"

Is the young Siegfried who is to deliver us from the Fafner of the Music Drama coming from Italy? And a prest of the Church of Rome!

LIVING CUPID AT A DINNER PARTY.

JET BLACK PICKANINNY, UNDRAPE, SURPRISES THE GUESTS OF MRS. EMMA EAMES STORY
—DE RESZKES SING FOR IT.

INFANT, REPOSING ON A SHAWL COVERED SALVER, CARRIED IN BY A WAITER—WILL SERVE AS A MODEL—JULIAN STORY ARRANGES WITH THE MOTHER TO MAKE A STATUE FROM THE INFANT.

Cupid, the god of love, appeared in the flesh at a St. Valentine's dinner given by Mrs. Emma Eames Story, in the Hotel Marie Antoinette, to a few of her friends last night. If Julian Story carries out his announced intention of reproducing the infant god by the sculptor's art he will be compelled to use bronze or black marble, for the cupid that served as Mrs. Story's valentine was of ebony hue.

LIVE, UNDRAPE PICKANINNY.

It was a live pickaninny, undraped, that the De Reszkés and other guests beheld when the crowning feature of the dinner was reached. To say that the little chap created a sensation is putting it mildly.

The dinner was given in the blue room of the hotel. The menu was elaborate, and, besides the floral decorations, there were wonderful things in sugar on the table. The guests were Edouard and Jean de Reszké, Miss De Forrest, Miss Callender, Mrs. Story's mother and George W. Smalley.

When all the courses had been served and the table cleared, a waiter carrying aloft silver salver entered. A shawl of yellow silk covered the salver. Lying upon this and with his head upon a scarlet satin cushion was a jet black infant fast asleep.

THOUGHT IT A CONFECTION.

The waiter deposited the salver in front of Mrs. Story and retired. At first the guests supposed that another confection was before them, but as the De Reszkés, who had risen from their seats, uttered an exclamation of surprise, the infant raised one hand, in which a sprig of lily of the valley had been placed. Then there was excitement about the board.

Jean de Reszké warbled a lullaby to the ebon cupid. Instead of going to sleep, the youngster became at once wide awake. He sat up and reached for the centrepiece on the table. Mrs. Story plucked a tiny American flag from the pastry and placed it in his hand. He clutched it like a true patriot.

Mrs. Story stood him up on the table, and called him her valentine. Then he was replaced on his salver and carried to an ante-room, where his anxious mother was in waiting. Mr. Story followed the infant out of the room and arranged with the mother for a sitting at his studio.

T HIS appeared in the New York Herald:
We suggest as a sub-title the following:

L'AFRICAIN AT A STAG PARTY.

It was a lady-baby!

Times may be hard, but the poor and oppressed opera singer must have her fun.

Merely as a postscript we suggest that the above may be "faked" and proves two things: First, that the opera is kept "booming" by such silly and un-

dignified puffery. Second, that the "passionate" press agent may sometimes earn his salt—and celery.

Which of the guests thought Selika a "confection"? This episode is the biggest sensation in the art world since the famous dinner given by Henry W. Poor to John Cowdin at "Jim" Breese's studio, May 20, 1895, when a girl—white—emerged from a large pie, much to the joy of the distinguished guests. Selika, l'Africaine, may be heard from before she dies.

PUT IN NEW LIFTS AT THE OPERA.

A WELL-KNOWN physician, who prefers to remain anonymous, writes thus to the *Evening Post*:

To the Editor of the *Evening Post*:

SIR—What would be thought of a modern hotel or of an office building with an elevator not available where it was most required? Nowhere is this means of locomotion more necessary than in the uppermost regions of such structures, and yet we have the anomaly in the Metropolitan Opera House of elevators which do not come up to these requirements. As a physician, who is familiar at least physiologically with the workings of the human heart, there are many persons known to me who would suffer severely by the strain, if they did not actually succumb to the unwonted exertion, of an attempt to climb, and especially just after having dined, to the almost inaccessible top of this ornate, though somewhat inconvenient, temple of amusement. In fact, the aged and feeble, as well as those suffering from the various phases of organic heart disease, take their lives in their hands each time they venture to climb that endless flight of stairs which leads up to the family circle of the Metropolitan Opera House.

May not the managers of this popular resort for the lovers of music be moved by your reforming influence to a reconstruction of its system of elevators more in harmony with common comfort, safety and convenience? Certainly that very intelligent and appreciative portion of the audience of the Opera House which fills the family circle is of a nature worthy of more generous service and of more careful consideration than it has heretofore received.

X-RAY.

NEW YORK, February 10.

Far better charge \$5 for single tickets to the family circle, and that price will prevent all chances of heart failure—except in the bosoms of the ticket speculators, who flutter about the entrances of the opera house, an unclean and bandit-like brood. But they must not be personally blamed; they are but ravens of the Ring sent out by Frank Sanger and Maurice Grau to peck at visitors. When the ticket speculators cease to speculate and the elevators run to the family circle, why, then there will be no opera at the Metropolitan. It may be a hotel then, but it will not be an opera house.

CAMILLE SAINT-SAENS, so it is rumored, passed through this city a short time ago. The mission which called the wandering composer to America is of too delicate a nature to be discussed. Just suffice to say that it was more political than artistic, more social than artistic. Particulars later.

Amadeo Von der Hoya.

This richly gifted and highly cultivated young violinist, pupil of Sauer and Joachim, is visiting his old home, Atlanta, Ga., where his parents owned considerable real estate. After disposing of this property, Von der Hoya will return to Weimar, where he has resided several years. Before sailing for Germany he will make a short visit in New York.

Rosenthal in the South.

No pianist has ever attracted larger audiences in the South than Rosenthal has drawn during his present tour. In Atlanta, where he played under the auspices of the Atlanta Concert Association, he faced the largest audience, with the exception of the one that Patti caught, that ever filled the Grand.

The local newspapers are devoting columns to the pianist, and the musicians of the Gate City have precipitated a sharp controversy as to who is the greater, Rosenthal or Paderewski. So insistent was the demand for a return engagement that Rosenthal will play in Atlanta again the 27th of this month.



A TOCCATA OF GALUPPI'S.

Oh, Galuppi, Baldassaro, this is very sad to find!
I can hardly misconceive you; it would prove me deaf and blind;
But although I take your meaning, 'tis with such a heavy mind!

Here you come with your old music, and here's all the good it brings.
What, they lived once thus at Venice, where the merchants were the kings,
Where St. Mark's is, where the Doges used to wed the sea with rings?

Ay, because the sea's the street there; and 'tis arch'd by * * *
what you call
* * * Shylock's bridge with houses on it, where they kept the carnival:
I was never out of England—it's as if I saw it all!

Did young people take their pleasure when the sea was warm in May?
Balls and masks begun at midnight, burning ever to midday.
When they made up fresh adventures for the morrow, do you say?

Was a lady such a lady, cheeks so round and lips so red—
On her neck the small face buoyant, like a bell flower on its bed,
O'er the breast's superb abundance where a man might base his head?

Well (and it was graceful of them), they break talk off and afford
—She, to bite her mask's black velvet, he to finger on his sword,
While you sat and played toccatas, stately at the clavichord?

What? Those lesser thirds so plaintive, sixths diminish'd, sigh on sigh,
Told them something? Those suspensions, those solutions—"Must we die?"
Those commiserating sevenths—"Life might last! We can but try!"

"Were you happy?"—"Yea."—"And are you still as happy?"—"Yes.
And you?"
—"Then more kisses!"—"Did I stop them, when a million seem'd so few?"

Hark! the dominant's persistence, till it must be answered to!

So an octave struck the answer. Oh, they praised you, I dare say!
"Brave Galuppi! that was music! good alike at grave and gay!
I can always leave off talking when I hear a master play."

Then they left you for their pleasure; till in due time one by one,
Some with lives that came to nothing, some with deeds as well undone.
Death came tacitly and took them where they never see the sun.

But when I sit down to reason, think to take my stand nor avert,
While I triumph o'er a secret wrung from nature's close reserve,
In you come with your cold music, till I creep through every nerve.

Yes, you, like a ghostly cricket, creaking where a house was
burn'd—
"Dust and ashes, dead and done with, Venice spent what Venice
earn'd!
The soul doubtless is immortal—where a soul can be discern'd.

"Yours, for instance, you know physics, something of geology,
Mathematics are your pastime; souls shall rise in their degree;
Butterflies may dread extinction—you'll not die, it cannot be!

"As for Venice and its people, merely born to bloom and drop,
Here on earth they bore their fruitage, mirth and folly were the crop;
What of soul was left, I wonder, when the kissing had to stop?

"Dust and ashes!" So you creak it, and I want the heart to scold.
Dear dead women, with such hair, too—what's become of all the gold
Used to hang and brush their bosoms? I feel chilly and grown old.

—Robert Browning.

THE Music of Color" is a typewritten and copyrighted treatise by E. G. Lind, F. A. I. A. Mr. Lind is a well-known architect of Baltimore, the designer of the Peabody Institute and such a fervent believer in the potency of the figure seven that he once designed a church for a wealthy congregation in Georgia, basing all its proportions on the number seven, "the length, width and height being multiples of that color. The result was perfection in acoustics and the church has since its erection been eulogized by, I may say, hundreds of divines as the best for sound they ever preached in." Mr. Lind, who is the father of W. M. Lind, of THE MUSICAL COURIER TRADE EXTRA, corroborated his theories by taking the dimensions of the First Presbyterian Church of Baltimore—which is not excelled for its acoustics—and found

them "as nearly as possible multiples of seven." So much for the virtues of the famous figure.

His brochure on "The Music of Color" is interesting, not only because it sums up what has been done by such investigators as Jameson, "Color Music;" Lady Campbell, "Rainbow Music," and the Color Organ which created so much discussion a few years ago, but also because of the beautifully and ingeniously hand painted charts that accompany it, showing the correlation of the solar spectrum and the diatonic scale. Mr. Lind has compiled a table showing the difference in vibrations of sound and color. His tables contain examples of popular and national melodies in color. Oddly enough, as the writer points out, "Yankee Doodle" and "Dixie" look as American as they sound.

God Save the Queen" throws off English colors, "Auld Lang Syne" is Scotch in its hues, while "St. Patrick's Day" and "The Wearing of the Green" are orange enough to satisfy the most enthusiastic celebrant of July 12. Nature has played a mean trick in this case. The Welsh airs are Welsh in tint and the other illustrations are apt enough. It is all very curious. Mr. Lind believes in the close relation of the arts in their common subject matter, quoting Stendhal's "frozen music" as another and happier title for architecture. He believes some good may be evolved from researches into the relationship of the arts and he must be, I suppose, an ardent Wagnerite, for Wagner attempted nothing else but a synthesis of the arts.

* * *

Someone writes me that George Shaw's novel "Byron Cashel's Profession" is not out of print and may be ordered at Brentano's. For which news I am grateful.

That recalls to me how puzzled I was and am still over Mr. Shaw's vicious onslaught upon the so-called Redemption by Love motive, first sung by Sieglinde and triumphantly intoned by Brünnhilde before her magnificent suttē in "Götterdämmerung." The theme is rather Latin in character, but it is tremendously oratorical, yet tender and psychologically no other could be put in the mouth of Siegfried's first wife. This Mr. Shaw disputes. I should like to know his reasons, also what motive could be pressed into service to replace this particular one. As I said before, I fear this critic dislikes sensuous melody or an opera that does not propound some profound ethical or political question in its book.

* * *

Madame Modjeska and her company were playing one winter in the extreme North, much to the discomfort of Count Bozenta, the Polish star's husband, who hates the chilly Northern climate. But at that time the show business was at a very low ebb in the South. One particularly cold day Madame Modjeska found the count shivering from head to foot, in spite of the steam heat in the hotel. "Oh, my dear, my dear!" he implored, "let us go South for the rest of the season. This climate will kill us." "But, my dear," replied madame, "the South is dead." "Yes," said the count, "but she is such a beautifull corpse."

An English periodical, *In Lantern Land*, contains the following epigram:

Don Quixote read romances till his wits,
By nature weak, became extremely hazy;
The modern reader quite collected sits—
It is the writers only who go crazy.

* * *

Voltaire had once taken a box at the opera and was installed in it with some ladies when the Duke of Lauzun, one of the worst libertines in the time of Louis XV., arrived and asked for a box. He was respectfully informed that all the boxes were taken. "That may be," he said, "but I see Voltaire in one; turn him out." In those times such things

could happen, and Voltaire was turned out. He brought an action against the duke to recover the price of the box. "What!" exclaimed the advocate for the duke, "is it M. de Voltaire who dares to plead against the Duke of Lauzun, whose great-grandfather was the first to get on the walls of La Rochelle against the Protestants, whose grandfather took twelve cannons from the Dutch at Utrecht, whose father captured two standards from the English at Fontenoy, who—?" "Oh, but excuse me," interrupted Voltaire, "I am not pleading against the Duke of Lauzun who was first on the walls at La Rochelle, nor against the duke who captured twelve cannon from the Dutch at Utrecht, nor against the duke who captured two standards from the English at Fontenoy; I am pleading against the Duke of Lauzun, who never captured anything in his life but my box at the opera."

* * *

An enthusiastic musician of New Orleans tells an amusing and hitherto unprinted anecdote of Paderewski's last Southern tour, says an exchange.

"I encountered the pianist and his party when they were passing through Georgia," he says, "and had the pleasure of riding for some distance with them in their private car. At one of the stops Paderewski was handed a letter from a certain grande dame and noted society leader of a large Western city. It was the most gushing epistle I ever listened to, and, after several pages of what was evidently intended as a tribute to his art, the writer wound up by requesting 'a lock of hair,' and inclosed a stamp for return postage.

"When the laughter had subsided Paderewski's secretary proceeded to indite a reply, which, as nearly as I remember, ran almost as follows:

"Dear Madam—M. Paderewski directs me to say that it affords him much pleasure to comply with your request. You fail to specify whose hair you desire, and, to avoid error, he has secured a sample from each of the staff en voyage, to wit, his manager, his secretary, his valet, his two cooks and his waiter, together with a small portion from a cat and a mattress belonging to M. Pullman, proprietaire of the coach de luxe which we occupy. I have the honor to be your obedient servant."

"There was some uproarious sport in collecting the souvenirs, especially that contributed by the cat belonging to the Proprietaire Pullman, but finally they were secured and the package mailed at the next station. I have often wondered what the emotions of Paderewski's admirer must have been when she gazed on that collection of hirsute freaks."

* * *

Henry Waller's program to-morrow afternoon at his piano recital in Mendelssohn Hall is an excellent one. He will play Grieg's most characteristic work, the Ballade in G minor: two of the Etudes Transcendentales, "Harmonies du Soir" and "Wilde Jagd"; the greatest of the Chopin polonaises, the one in F sharp minor: the Strauss-Tausig "Nachtfolter," the "Gypsy Dances" of Tausig, Schumann's "Papillons," and "Isolde's Liebestod." Wagner-Liszt. Here is a scheme for you that is quite out of the ordinary run.

* * *

Here are words of wisdom from the mouth of W. D. Howells:

"In a way, all portraiture of life on the terms that fiction proposes is impossible. Life cannot give anyone its confidence literally and really as the novelist says it has done in a certain case; it is essentially incapable of being so interviewed. But unless you grant the preposterous premise that it can be shown in its deepest intimacies by fiction, you simply cannot have fiction; the thing ends before it has begun."

"The question, after the premise is granted, is how much impossibility shall color situations, char-

acters and incidents? For myself, after I have supposed the case, after I have once made the immense concession asked of me by the art, I like to have the artist keep to the closest verisimilitude in everything. I feel that in supposing he can represent life at all I have done enough, and that he is then bound not to falsify its motives and circumstances at all."

* * *

Life has evidently been interviewed at less than arm's length by Elizabeth Robins, whose "The Open Question: A Tale of Two Temperaments," is stirring up critics, laymen, clergymen and women here and in England. The novel was first signed by a C. E. Raimond, whose name puzzled literary London until the author dropped the tarn-helm of anonymity and stood revealed, an actress, an Ibsen interpreter and an American. She wrote "George Mandeville's Husband" and the new book under a pen-name because, as she declared, she feared being accused of following Ibsenism if she were revealed as the Miss Robins associated with Janet Achurch in the Ibsen movement a decade ago in London. Miss Robins appeared a year ago in "Hedda Gabler" and made a good impression. She has not the genius for acting, so the ambition and energies of the woman found vent in this remarkable, badly written, badly constructed, withal powerful novel. When I first read it some months ago it alternately bored and thrilled me. There are great, gaunt wastes in it, irritating recapitulations and about 150 pages might be dropped without being missed. Miss Robins believes in the Human Document theory and so builds up Zola-fashion the history of the Gano family. It took Zola twenty volumes to do for the Rougon-Macquart family what this American writer attempts in one. The result is much tiresome writing and too many deaths. The first half of the novel has a well defined mortuary atmosphere. Now Mrs. Craigie (John Oliver Hobbes), a far cleverer but more superficial writer than Miss Robins, creates character in a few pen strokes in her earlier books. The newcomer laboriously erects line by line her men and women, and in one case, it must be admitted, has contributed a fine portrait to the rather scantily furnished gallery of American novelists. Old Mrs. Gano is wonderfully lifelike. She seems drawn from life, done on the spot, caught in the act. So many novel makers only overhear their characters, compose them from the echoes heard in other books. Miss Robins is poor in the handling of masses. Her hero is a prig, an impossible fellow and a weak jackass to boot. Such a moonstruck, hysterical degenerate as Val needed sharp measures. Cold head douches every hour would have driven the suicidal vapors from her clever brain. Miss Robins is right. We do suspect her of Ibsenish and even Sarah Grand affinities. She has read "Hedda Gabler" and "Rosmersholm" to good purpose; especially has she studied Rebecca in the last named play. Some of the chapters of her book fall most naturally into scenes and betray her dramatic drift. On the second reading the novel impresses me more. It has brutal strength, and the cold, dull impact of its numberless pages get on one's nerves most distressingly. I shan't advise Miss Robins to select saner types in her next book, for that would be impertinent; but I may suggest the close study of literary form and the beauty and frugality of its mysteries. Also, never repeat at second hand. Imagination is a gift, a good servant, but a poor master. The Parisian episodes of "The Open Question" read like a recorded nightmare. Besides, the ellipse is a futile one. In a novel, as in a music drama, every note counts.

Touching the open question itself, I think it had better to be left to the individual taste of the reader. This the author nearly does. Suicide to me is rather foolish, for this world, as far as our senses tell us, is the best of possible worlds. Suic-

cide is seldom discussed by those contemplating the act. Therefore as a question, especially as set forth in this book, it seems rather bootless. If your nerves are healthy, read "The Open Question." Miss Robins has power, has humor, high spirits and no sense of style whatever.

* * *

This I found in the *World* last week:

CHICAGO, February 15.—Miss Lillian Bell, novelist and magazine writer, delivered an address to the Baptist Social Union which is causing wide discussion in literary and artistic circles. She said:

"America is crippling art and literature. If in order to be free one must be an exile from home the trouble very clearly must lie in America, and to my mind I have solved the problem. It lies with the country which makes Anthony Comstock and the American girl the standard of taste. It is the Puritan element in America to-day which is crippling art.

"When Boston rejects one of the masterpieces of genius because it is nude; when a magazine which never permits an artist to picture in its pages a woman in a decollete gown circulates 750,000 copies a month; when Anthony Comstock can pronounce against a picture and carry enough public opinion with him to force its removal from an art gallery; when the people of a great, educated country like ours say, 'We will have nothing on our walls or our bookshelves that our daughters cannot look at or read in the presence of young men,' then, I say, it is time to lock up your daughters and jail your young men and drive your authors to Europe.

"The greatest American novel, 'The Scarlet Letter,' is tabooed and driven from the shelves of many a good American family."

It has always been a favorite contention of mine that here in America what cannot be said, seen or read may be listened to in music. Henry B. Fuller, the gifted author of "Chevalier Pensieri-Vani," confessed to me that he could not understand why musicians may say all manners of things depraved in their scores, while a poet or novelist is restricted by the prevailing puritanism in taste. Neither do I; but music as a speech is not understood of the people, while the English language is. Unless some musical Anthony Comstock appears we shall continue to gloat over our Wagner, Tschaikowsky and Liszt. Fancy the day when a powerful, fat person will sit in state as censor of musical morals at rehearsal of some symphonic poem! Near him and trembling, with evasive gaze, will crouch the composer. The symphony begins: there is a roar in the brass, followed by a scream in the reeds. Up rises the censor and bellow:

"Let all women under the age of ninety-two leave the building. And you, sir," turning to the composer, "what do you mean by such a scoundrelly episode? If I had not such moral ears I might have let it slip by unobserved, and then, sir, what might have been the result of such profound immorality if openly sported and exploited at the Concert for Old Folks to-morrow evening? Answer me that, sir; answer me that! I know what you said;" here he stoops and whispers in the burning ears of the unlucky composer, who cries aloud in agonized tones, "Oh, my Lord, not that, not that!" "Take him away," commands the censor of music, "and put him in the ward where the Wagner and Tschaikowskians are locked up. Arrest the orchestra, and give the leader thirty lashes on his bare—I mean on his nude fingers. This immoral music must be stamped out, else the aged of both sexes are morally lost." Great confusion, followed by applause.

* * *

Lord Bramwell, whose life has just been published, knew a good deal about music, and had a fine natural ear. His sufferings, especially when on the Welsh circuit, from the complimentary performances of the sheriff's trumpeters under the windows of his lodgings were sometimes acute. In a Welsh town one day he suddenly threw up the sash and shouted to the trumpeters in the street below: "My men, give one good blast, as loud as ever you can, and then pray go home." Lord Bramwell used to tell a story about Justice Crompton, who was sup-

posed literally not to know one tune from another. Once, and only once, did he profess to recognize "God Save the Queen." They were both at a public dinner in Dublin, when the band struck up a tune, and Justice Crompton loyally rose to his feet. When the music ceased Lord Bramwell explained with great glee to his friend that the tune which he had just treated with so much respect was "The Wearing of the Green."

Fourth Paur Concert.

THE Paur Symphony Orchestra gave its fourth concert of the season last Saturday evening at Carnegie Hall, the accustomed public rehearsal taking place Friday afternoon. Here is the program:

Overture to Egmont, op. 84.....	Beethoven
Aria from Achilleus.....	Max Bruch
Suite in A minor, op. 42.....	MacDowell
In a Haunted Forest—	
Largamento, misterioso (A minor).	
Allegro furioso.	
Summer Idyl—	
Allegretto grazioso (A major).	
In October—	
Allegro con brio (F major).	
Poco meno mosso, dolce (F major).	
The Shepherdess' Song—	
Andantino semplice (C major).	
Forest Spirits—	
Molto Allegro (A minor).	
Misterioso, poco piu lento (D minor).	
Longing at Rest.....	Brahms
Cradle Song of the Virgin.....	Brahms
(With viola obligato.)	
Margaret at the Spinning Wheel.....	Schubert
Symphony No. 1, in E flat major, Rustic Wedding, op. 26. Goldmark	Goldmark

Madame Schumann-Heink was the solo singer.

It must be confessed at the outset that if the Paur orchestra rehearsed regularly every week it would have no superior in the country. Mr. Paur's qualities as a disciplinarian are remarkable, and he gets from every single performance an appreciable improvement in the playing of his band. But even Mr. Paur, with all his enthusiasm and marked musical temperament, cannot accomplish the impossible; cannot for example equalize the various choirs of the orchestra, cannot secure absolute precision of attack in the woodwind and homogeneity of tone. The massed effects lack a clean-cut contour, yet the general elasticity, vim and passion of the playing of Mr. Paur's men compensate for many shortcomings. The Beethoven overture was read with simplicity, intensity and masculine breadth. It was the most completely satisfying playing of the evening. Mr. MacDowell's Suite has not been heard here since 1894 and under Mr. Nikisch's baton. It is musical imaginings, as contradistinguished from music making, of the most charming and characteristic sort. MacDowell is here a landscape painter with no psychological problems to solve. There is out of door effects, sunny simplicity and sweetness of atmosphere. Even his trilling and tricky elves are not fear-breeding. The hunting-like Scherzo in F, with its gay brass and brisk October mood, is delightful. In the D minor section alone does melancholy intrude. Scored with rare discretion, although opulent in color and full of rhythmic surprises, this suite might be heard oftener. In the main it was well played; the fifth movement might have gone smoother. The entrances of the wood and brass were not admirable.

The Goldmark Symphony, also a suite, was carefully played. The variations taxed the orchestra at its weakest. The fourth movement, "In the Garden"—erroneously set forth in the program as the "forth"—was the best of the set. The Dance was given with rude vigor. Mr. Paur as usual conducted with passion. He is a temperamental leader, with a cool head and a quick ear. His conception of the Beethoven and the Goldmark numbers was unexceptionable.

Madame Schumann-Heink, a Waltraute, a Fricka, an Erda and an Ortrud of power and authority, did not prove so happy on the concert platform. Her aria—unfamiliar and of the true Bruch mellifluousness—was her best number. Here her broad style, noble, sonorous contralto

were well displayed. Her organ is not notably smooth, nor are its registers equalized. There is a very perceptible break, and her top tones are hard, sometimes harsh. Her Lieder singing is not without blemishes. The two Brahms songs with viola obligato and piano accompaniment are intended for a smaller auditorium. Madame Schumann-Heink sang the second, its symbolizing mother love, with more sincerity than the first. The Schubert song was burly, and the encore at the matinee, "Frühlingsnacht" of Schumann, was too strenuous, too forced in sentiment and altogether lacking in delicacy and mystery. Saturday her recall was the Sapphic Ode of Brahms, but here again her poor method of breathing reached disastrously on the phrasing and general repose of the composition. The first Brahms song went indifferently, there being no rhythmic agreement between Nahan Franko, who played the viola, Mr. Paur at the piano, and the singer. The viola was not always of tonal rectitude, and Mr. Paur seemed to be waiting for his associates.

At the next concerts, March 10 and 11, Mr. Paur will play the E flat Concerto of Liszt.

Boston Music Notes.

BOSTON, February 18, 1899

H. CARLETON SLACK is obliged to announce that the two hours "at home" on Thursdays, which Mrs. Slack and he have been holding during the season, will have to be abandoned, owing to the fact that there is such a demand upon his time for lessons. All his time now is entirely filled, and these additional two hours will be held in reserve for interviews, &c. Mr. Slack is so well known as the exponent of the Sbriglia method in this city that it is hardly necessary to allude to the fact that Sbriglia gave him a special testimonial as his representative in this country. The success that has attended Mr. Slack's teaching during the past two seasons testifies more than anything else could to his fitness for his work. One of his pupils, Walter E. McPherson, has been singing with great success lately. In Lowell last week, where he sang a series of Kipling songs, he received great applause from his audience, as well as the most favorable newspaper comment. He has a most promising future before him.

On Sunday evening "The Last Seven Words of Christ," set to music by Th. Dubois, was performed at the Commonwealth Avenue Church, under the direction of Norman McLeod. The principal solo parts were sung by Miss Helen Wright, Frederick Smith, J. Melville Horner and Loyal L. Buffum, and the work made a profound impression. Owing to the crowded condition of the church many were unable to gain admission, and a repetition will soon be given.

Mrs. P. O. Brewster, a pupil of Mme. Gertrude Franklin-Salisbury, is meeting with great success in concerts and teaching in the West. A Cheyenne paper says of a recent concert:

Mrs. Brewster's first number was a revelation. Nothing that she has sung before in Cheyenne had given any real indication of the fullness and rich beauty of her voice. It must be remembered that the "Hear Ye, Israel," from the "Elijah," is one of the most splendid and yet most difficult arias written for the soprano voice. It calls for a big voice, a great variety of expression, dramatic power and religious feeling and intensity, and all of these Mrs. Brewster displayed. She sang with a wealth of tonal beauty and breadth of style that were truly inspiring.

The waltz song from "Romeo and Juliet" furnished a delightful contrast to the Mendelssohn aria. It was most brilliantly sung, and with a warmth and abandon that was charming. The cadenzas were lovely and the final trill, topped off with a high D, electrifying. Mrs. Brewster is also a charming ballad singer, and her final number, a lullaby, by Dennee, was very much liked.

The Amphion Club, which is a society consisting of fifty-five male voices, sang February 16 at the largest banquet ever given in this country, that is the one given at Mechanics' Building in honor of President McKinley and his Cabinet. On the 22d this club is to give a concert at the new Y. M. C. A. Building in Malden, when Caroline Gardner Clarke will be the soloist.

Mrs. Etta Edwards and her pupils will give "An Evening of Song" with composers of to-day at Faletten Hall on Tuesday evening. Mrs. Edwards will give some short sketches from lives of song writers. Augusta Holmès, Guy d'Hardenot, Helen Hopekirk, Mrs. H. H. A. Beach, Margaret Ruthven Lang, and Cecil Chaminade, the composers

whose works will be sung. Mrs. Edwards will sing "Hymn à Eros," "A Trianon," "Le Chemin du Ciel" and "Tireli," by Augusta Holmès, all of which she coached with the composer in Paris last summer. Those of her pupils taking part are Louise Ainsworth, Dorothy Cole, Pauline Cushing, Helen Wetmore and Bernardine Parker. The accompanists are Miss Blanche White and Miss Alice Mills.

Victor Maurel is to give a recital in Music Hall on Saturday afternoon, February 25. These recitals are given under the direction of H. L. Mudgett. Mr. Mudgett also was the manager of Blanche Marchesi when she appeared in this city.

Miss Effie L. Palmer, soprano, has taken a studio at Steinert Building, where she will receive pupils.

One of the events of the season was the performance of the "Mikado," which was recently given in Newtonville, for the benefit of the Newton Federation of Women's Clubs. Prominent society people took part, the leading roles being played by Roland M. King, Charles J. Buffum, James Gilbert, Charles W. Cole, Paul Savage, Miss Lucy L. Carter, Miss Josephine Martin, Miss Sally Casey and Miss Linda Coolidge.

The Chromatic Club held a musical at Chipman Hall, when Schumann's Quintet, op. 44, was played by Mrs. Morehouse, piano; Mrs. Harrison W. Connor, first violin; Mrs. Bugby, second violin; Miss Anjanet Damon, viola; Miss Bullock, cellist. Miss Agot Lunde, the contralto, who was in the audience, was called upon without notice to contribute her share to the program. She sang a "Lorelei," by Liszt; a "Mountain Song," by Kjerulf, and "The Seraglio Garden," Calvé. Miss Annie E. Fisher, pianist, played the Schumann Fantasie in C, and Frank Currier, violinist, played a couple of airs. The club numbers about fifty members, and the officers are: President, Mrs. Mary A. Farrington; vice-president, Mrs. Richard Hamlin Jones; secretary and treasurer, Mrs. H. W. Connor. Miss Jessie Davis was the accompanist.

The following students of the advanced class at the New England Conservatory of Music gave a recital in Sleeper Hall Wednesday evening: Miss Agnes Gardner Eyre, of Ortonville, Miss.; Miss Maud Medlar, of Rockford, Ill.; Miss Floribel Witt, of North Dana, Mass.; Henry Mozealous, of New Haven, Conn.; and Albert Weir, of Roxbury.

The organ at Everett A. Truette's studio, has three manuals, 29 stops and 10 combination pedals, and organists from all parts of the country have expressed their admiration for the fine instrument.

Mrs. Alice Bates Rice was the soloist at a concert in Beverly last week.

Van Veachton Rogers, harp soloist, played at the Laurel House, Lakewood, N. J., in a recent concert. He also played last week at Somerville.

Miss Flora Provan, J. C. Bartlett, Chester T. Porter, Ruth E. Nelson and Charles H. Grout were those taking part in oratorio concert at Pilgrim Church, Worcester, on the evening of February 14. These concerts are under the direction of J. Vernon Butler.

The Boston Music Commission is not only passing judgment upon the hand organs, but upon all kinds of musical instruments, violins, harps, accordions, flutes and various other instruments that furnish "music" in the streets.

A Concert for Charity.

Next Saturday night a concert will be given in Chickering Hall for charity. The participants will be Miss Estelle Darling, soprano; Paolo Gallico, pianist; Henri Ernest, violinist, and Hans Kronold, violoncello.

Harry Parker Robinson.

This baritone has been singing at the Church of the Heavenly Rest, Fifth avenue, for the past three Sundays. He also sang at a large out of town concert with much success; details as to this later. He has also refused the position of vocal teacher at a well-known New York State university, but as that would necessitate his leaving New York city, and as his present, as well as his future here, is bright, he decided not to accept.

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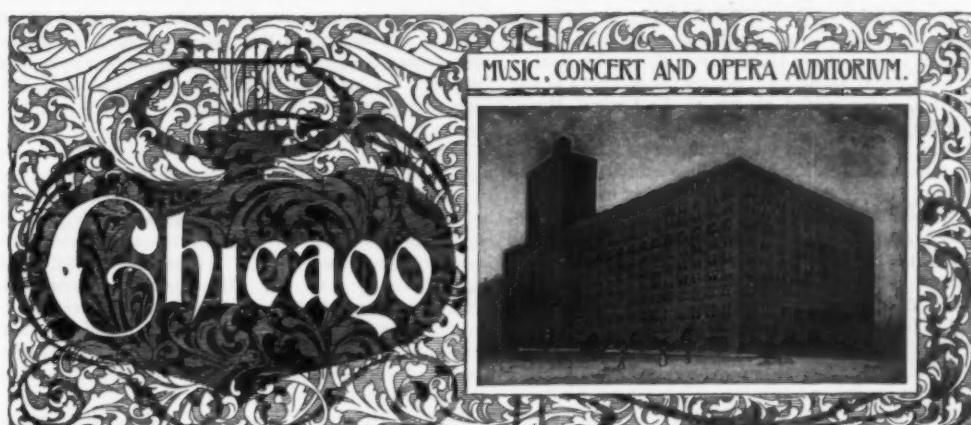
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The introductory section to this letter was delayed in transit by the recent severe storms, but despite this it must be printed as a matter of record.

CHICAGO OFFICE MUSICAL COURIER,
224 Wabash Avenue,
February 3, 1899.

FROM the University Hall to the Studebaker Hall takes but a moment, as both are situate in the beautiful Fine Arts Building. At the last named the dramatic entertainment given by the Chicago Musical College was in progress, and I arrived there in time to see Hart Conway in a translation of Sudermann's "Fritz." The consideration in which the School of Acting is borne by the general public required no evidence when the house, crowded to the doors, was seen, and it was pleasant to notice also how quickly every point was taken, as the frequent applause throughout the piece testified. As was to be expected, the practiced work of Mr. Conway himself somewhat overshadowed his pupils, but one and all evidenced the most thorough training, and in some cases really remarkable stage ability. Where all were so good to individualize would be unjust, but Henry L. Hall and the Misses Edith Wilbur and Bessie Stewart had the better opportunities to distinguish themselves, and certainly utilized them. This one act serious drama was presented for the first time in English, and the joy of the whole force over the declared certainty of death was rather perplexing to the non-Sudermann devotee.

"Fritz" was followed by a roaring farce, like all roaring farces from the French, and adapted by Charles Selby and Hart Conway. This was also given for the first time in Chicago, and the title "An Awkward Situation" was decidedly aptly chosen. No meat for babies is this farce, but acted as it was the other evening by Miss Margaret Ralph, Miss Ruth Poole and Hart Conway it would prove a success anywhere. Eyes rising in horrified surprise were calmed into peace several times by the author's deft skill and the actors' educated resource. It was received with an ovation, and deserved to be, notwithstanding that Mrs. Grundy had on more than one occasion to put up her hands to her face in holy horror. The evening's entertainment was an unqualified success, creditable in every way to the Hart Conway School and the Chicago Musical College, with which it is connected. The college orchestra, under S. E. Jacobsohn, was also heard to advantage during the evening.

AN OPERATIC CONCERT—THE SUCCESS OF THE DE PASQUALIS.

The music of the week concluded for me with the operatic concert given by the De Pasqualis, who were announced to appear with their own company. This includes

Madame Danti, Ernest Gamble and Mr. Shonert, but of course chief interest centres in the gifted tenor and his very talented wife. This operatic company is decidedly the best traveling organization I have yet come across, and the programs of the concerts are most admirably arranged. They are all as good as the one given at the Oak Park Club.

Signor de Pasquali, with his fine voice and excellent method, showed himself in the first few bars an artist of dramatic power and musical ability. He at once was a favorite, and his aria from "I Lombardi" was vigorously demanded. He responded with an aria from "Cavalleria," and then again, in response to another encore, Hawley's "Because I Love You, Dear." Signor Pasquali sings with sympathetic intelligence, and evidently has all the traditions of opera thoroughly instilled.

In the first part of the program Mme. de Pasquali sang the Michaela aria from "Carmen." A charming, dainty picture of girlish prettiness she made. With the first note we heard a voice fresh, beautiful, evidently trained in a splendid school. Her enunciation was clear, her phrasing well rounded, each note given with just appreciation; evenly balanced throughout, her range of voice is extraordinary. The "Carmen" aria is not the most gratifying selection for an artist, but Mme. de Pasquali made an instantaneous success, and the audience applauded rapturously. She sang the Polonaise from "Mignon" splendidly and, being again encored, the "Ave Maria" from "Cavalleria."

In this the middle register of her voice was more prominently in evidence, and the power and breadth of tone she displayed was surprising.

The quartet from "Rigoletto" followed, in which Signor and Signora de Pasquali had the assistance of Madame Danti, and one might be inclined to add the non-assistance of Mr. Gamble.

The Garden Scene from "Faust" constituted the remainder of the program, and the De Pasqualis sang delightfully. The idea has become general that only artists with big names and big reputations and very big salaries can possibly sing operatic music, and yet I am inclined to believe that few better individual performances could be given than that by Signora Berenice de Pasquali, who sang the part of Marguerite in "Faust" to-night.

Her coloratura work is beautiful, it is interesting, and wherever she studied it is evident that artistic finish and quality of tone development were carefully cultivated. There is a spontaneity about her work, too, which is a possession not to be lightly valued.

She is an unconventional Marguerite, and yet a most charming actress. The "Jewel Song" was given with fine dramatic appreciation, and evoked a storm of applause.

I hope one day to hear this young singer in an environment more suited to her abilities.

There are sopranos in the Grau grand opera company who neither in voice nor appearance can approach this young artist.

Signor De Pasquali delighted us with his singing of the Faust role; his acting, too, showed him to be endowed with intelligence of a high order. He displayed a voice of great purity, well adapted in all respects to his art. It was in all respects a superior performance, and one which should gain him appreciation wherever heard. Signor De Pasquali is evidently director of the ensemble work as well as director of the company, and as such should be advised to change the personnel of the quartet, if possible, in the Faust Scene.

Madame Danti is an artist of very special attainments. Her voice is beautiful and her knowledge of music extensive; she doubled the roles of Siebel and Martha, and gave every satisfaction. As for Mr. Gamble's Mephisto, the less said the better. It is an absurd creation; unlike anything I have ever seen. Indeed, it constrains me to declare: "Ne sutor ultra crepidem"—at the same time freely translating: "Let Gamble stick to his ballads."

The pianist Shonert plays acceptably to the audience, and was encored. Mr. Gamble, the possessor of a fine bass voice, sings songs of a popular order and gains encores—a double one. His manner is "fetching" with a suburban crowd, there is such a delicious air of being king of all he surveys. When he is older he may be wiser; at present there is the apology of youth, with a good voice and the need of much training. However, were it not for the unfortunate "I know it all" attitude, he would give better promise of making a career.

Miss Helen Buckley, the young Chicago soprano, has sung during the month of January with unqualified success in the following cities: Williamstown, Mass.; Orange, Mass.; Newtonville, Mass.; New Bedford, Mass.; Providence, R. I.; Greenville, N. H.; St. John, N. B.; Newburyport, Mass.

During this month Miss Buckley has sung and will sing at Pittsfield, Mass.; Newhaven, Mass.; Philadelphia, Pa.; Wilmington, Del.; Baltimore, Md.; Richmond, Va.; Pittsburgh, Pa.; Troy, N. Y.; Binghamton, N. Y.; Jamestown, N. Y.

Once let Plunket Greene be announced to sing a recital of Irish, English, or songs of any other nationality, and the women turn out in full force. The recital on Tuesday was no exception. He sang as he always does; he is so very English, and so very acceptable. Mr. Greene is an established yearly fact in Chicago. He will never lack audiences, as his program has the merit of being novel and for the most part is eminently taking with a feminine audience.

* * *

A particularly interesting concert by the Chicago Orchestra was the concluding musical event of the week. Mr. Thomas, in his arrangement of the program, drew upon two of his favorite composers, Brahms and Wagner, for his principal numbers, while in presenting a new work by Hugo Kaun, of Milwaukee, and another as yet but little known, by Middelschulte, he showed a liberal spirit and an impartiality which of late have been characteristic of the Chicago conductor. The soloist was Wilhelm Middelschulte, whose masterly playing is heard too seldom at the Auditorium. Generally speaking the organ and orchestra do not make the best musical combination, as the organ (especially at the Auditorium) is scarcely ever at the orchestral pitch.

For once, however, the organ and his accompaniment were in accord, and both Middelschulte and the orchestra received an ovation for the powerful performance of Rheinberger's concerto, which opened the program of the thirteenth concert. Mr. Middelschulte is an artist in every sense of the word, musically, technically, temperamentally.

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and I have frequently heard him described as the most scholarly organist in America.

The completeness of his playing was never better shown than at the concert this week; a dignity and repose distinguished all his performance of the concerto and created an immense impression upon his hearers. Middelschulte's gorgeous tone, magnificent in its brilliance, was really heard to better advantage in the concerto than in his own composition, "Passacaglia," played in the second part of the program. This work abounds in technical difficulties and loses thereby something of the real melody.

The theme is interesting and excellently developed, but its very difficulties will present obstacles to all but extremely earnest students of the organ. It is a broad composition and masterly constructed, the entire set of variations being worked out with an originality which in the music of present day composers is very much of a rarity.

Of Hugo Kaun's overture, "Der Maler von Antwerpen," played for the first time, it is difficult to speak with certainty.

Parts of it are good. They are constructed on such excellent contrapuntal principles, and then, just as one expects an exceptional climax, down totters the entire phrase to the most commonplace finish. Kaun's music always shows splendid scoring; the orchestration savors somewhat of a Brahms influence, still there is enough originality to compensate. If Mr. Kaun would only sustain the interest which he creates at the beginning, and reach the goal to which his ambition leads as an orchestral writer, there would be no one to compete with him in the West. The overture received an adequate interpretation and was apparently well liked.

Brahms' great Fourth Symphony gave an opportunity for one of the finest displays of orchestral playing heard since the beginning of the season. It was an emphatically brilliant performance, strikingly complete and effective, the violins being especially noticeable for purity of tone. Two Wagner selections brought to a close a concert notable in many ways. The order of program was as follows:

Concerto for organ and orchestra.....	Rheinberger
Symphony, No. 4, E minor, op. 98.....	Brahms
Overture, Der Maler von Antwerpen.....	Kaun
Passacaglia for organ.....	Middelschulte
Tristan and Isolde, prelude and Isolde's Love Death.....	Wagner
Kaisermarsch	Wagner

The recital which to me was the most complete and satisfying and one which carried out the spirit of the program, was that given by MacDowell at the University Hall (Fine Arts Building) this morning at 11 o'clock. The hour is tremendously in favor with the fashionable people, but from an artistic point of view it is simply garish, as the artists are mostly at their very worst in the morning hours.

The happy exception, however, is evidently MacDowell, who played a program mostly of his own compositions with all the tone painting in which he is a past master. For vivid, descriptive playing his equal has not been heard among the visiting artists. Such a wealth of poetry and imagination is all too rare. The Amateur Club, under whose auspices the recital was given, can be congratulated for the perspicuity which enabled them to engage so delightful an artist as E. A. MacDowell.

* * *

The Rosenthal recital this afternoon finished the piano work for the week. T. Wight Newman, who, with one exception, is bringing all the great artists to Chicago this season, is giving us too many recitals. We cannot digest them all at once; it is impossible.

There were no less than ten concerts and recitals—all important—and eight minor events crowded into the space of six days, and the average intellect rebels. This is typical of Chicago life. One week we are surfeited with music and the next there is an entire lack of novelty, neither artists nor compositions calling for especial attention.

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Sometimes it happens three weeks will elapse and scarcely anything to report. Then comes a period of rush like the present week, which has given us a recital by Plunket Greene at the University Hall, two by Rosenthal at the Central Music Hall, two by the orchestra at the Auditorium, a big faculty concert at the Central Music Hall by the American Conservatory, an important production by the Apollo Club at the Auditorium, a recital by L. Gaston Gottschalk at Kimball Hall, a recital by E. A. MacDowell at University Hall, and a concert by members of the Amateur Club at the assembly room, Fine Arts Building. And before I go further it may be remarked that it was the best general concert given by the Amateurs this year.

Several delightful musicales have been given at the clubs, but in few instances do they necessitate remarking upon. The program at the Chicago Beach Hotel is to the fore in the matter of arrangement, and is specially commendable for quality and quantity. Under the direction of Mrs. Shank the soirées given at the "Beach," as it is popularly known, have been gaining in importance, and last night Mrs. Minnie Fish Griffin, Frank King Clark and Howard Wells were the assisting artists. Mrs. Griffin is a musician of whom we too rarely hear. She sang with beautiful intonation and expression, as did Frank King Clark. Mr. Wells, too, is a young pianist, of whom we shall expect a career. His playing is of a high order and very musical. Physically and bodily incapable of being at two places simultaneously, I missed a charming entertainment at the Kenwood Club, where the accomplished harpist, Mrs. Clara Murray, and Miss Eva Emmett Wycoff were the artists giving the program.

CHICAGO OFFICE OF THE MUSICAL COURIER,
February 11, 1889.

Nothing of particular interest occurring the first half of the week and being absolutely hungry for music (I had attended only eleven concerts and musicales the seven days preceding), I sought and obtained diversion further South. Happy in the prospect of a warmer climate, St. Louis was selected as the place most likely to afford musical entertainment, so that if a recital, amateur or otherwise, is overlooked it must be placed to the inducements offered by St. Louis music.

Only three big concerts have been given in Chicago, but all distinguished for excellence of performance and for the very large audiences attending.

Why can't the managers and concert directors apportion their evenings? If they would only combine and agree to distribute the entertainments, so that instead of having ten concerts one week and two or three the next there could be an even division, and the people who care about music given an opportunity to hear all that is good. However, the idea of managers agreeing to agree is about exploded; as well expect an iceberg in Hades as the calm co-operation of musical managers, or rather managers of musicians. What can't be altered must be endured is a trite saying, so the announcement some days ago that F. Wright Newman and Anna Millar had each selected March 11 as the date for the appearance of their respective attractions (Sauer at Central Music Hall and Carreño at Studebaker Hall) caused consternation in the breast of every pianist in town.

The agony endured for only a short time, for the alteration came. The Carreño date is postponed, and she will give two recitals (instead of three), February 23 and March 4, at Studebaker Hall, while March 11 will see Sauer at Central Music Hall.

The piano recitals have come with a rush this latter half of the season. Rosenthal has given three, Sherwood, the great American pianist, has given three; Friedheim is announced to give one, Carreño will be heard in two récitals, Sauer is only announced up to the present for one recital, while Leopold Godowsky has given two out of the four promised us. The opera season of two weeks opens on

Monday with the Ellis-Damrosch combination. The artists with the company about constitute the vocalist list to be heard in Chicago, as there are no singers of especial prominence yet scheduled to appear. Nordica was to have sung here, but has cancelled the agreement, I am told, Mr. Grau offering greater inducements.

* * *

With temperature at 17 below zero and all the trains blocked on Wednesday night I eventually landed at Central Music Hall, where the Chicago Mendelssohn Club holds its concerts. Notwithstanding the terrible climatic conditions there was a very large attendance, as the club is possibly the most popular organization socially and musically of any in the city. The conductor, Harrison M. Wild, is carrying off the honors this season in everything, and the latest engagement announced is that of the Mendelssohn Club, Harrison Wild conductor, and George Hamlin, tenor, with the Chicago Orchestra, Theodore Thomas, director.

The Mendelssohns, however, have not such good voices this year, many of the professionals who were connected with it in previous seasons having been obliged to secede on account of conflicting dates and the lack of necessary time. Socially the club is stronger than ever, and the good work done by the Mendelssohns insures an even better patronage for next season. The associate membership numbers about 250, and among the names are many of our most influential musicians, such as Frank T. Baird, Karleton Hackett, J. J. Hattstaedt, J. H. Kowalski, Emil Liebling, F. W. Root, Clayton Summy, Mrs. George Benedict Carpenter and Miss Frances Root.

The program this year was unusually interesting, as it included a performance of Max Bruch's "Frithjof," with G. M. Stein and Charles W. Clark soloists, and the accompaniment of the Chicago Orchestra, under the direction of Harrison M. Wild. Preceding "Frithjof" was an entertaining miscellaneous program, which tardy transportation on this, the coldest night in twenty-six years in Chicago, caused me to lose, to my great regret.

The success of the evening, everyone is agreed, belonged to Charles W. Clark, who has in the space of a week sung two declamatory parts incomparably. First we heard him as Satan in "St. Christopher," with the Apollo Club, and

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now with the Mendelssohns he had yet better opportunity for the display of his great voice and cultivation. It was a unique occasion and one which showed Mr. Clark to perfection. His dramatic singing of the Frithjof curse created an immense effect, and it certainly was one of the best things he has ever done. Really remarkable was the way he obtained such powerful climaxes, while in the quieter recitative he could, with a delicacy of treatment and beautiful phrasing, show himself a master of tone color. The opinion expressed by many artists after Mr. Clark's performance was that he was in for a big career.

The choral and orchestral work went admirably, the entire ensemble under Mr. Wild's direction being for the most part beyond criticism.

* * *

Whatever the condition of the barometer it could not affect in any great degree the attendance at a Godowsky recital, but I would like to enter a protest against the age and tone of the piano provided for this wonderful artist. It is an injustice alike to manufacturer and to the pianist to give him a worn out piano. I do not know who is responsible, but with whomsoever the fault lies he should be severely censured. The Knabe piano is a magnificent instrument, worthy of the greatest pianist and for concert purposes unexcelled, but even a Knabe is subject to wear and tear, therefore those in authority should ascertain that the piano is worthy of both the maker and player.

The Godowsky program included some great masterpieces, Liszt's B minor Sonata being possibly the least known. There are so few artists who can play this immense work that when the opportunity comes it should not be missed. Godowsky, one of the greatest of living artists, is a master in the making of difficult programs, and is not content with giving the stereotyped program to which we grow by long experience so accustomed; he always aims to introduce new or comparatively little known works to the public. Since he came to Chicago he has been the means of acquainting the pianists with the best piano literature, which in many instances is too difficult and too pedagogic for the average artist to undertake. Commencing the program with the Brahms twenty variations and fugue on a theme by Handel, he gave us a performance of playing in the classic school to which we are seldom treated. A novelty in the shape of a transcription by Joseph Rubinstein of Siegfried and the Rhinemaidens, from "Götterdämmerung," although exquisitely played, I did not much care for. There are beautiful passages in the work, but for the most part it is somewhat dull in construction; in any case, the beautiful Wagner scenes lose much when arranged for piano.

The gorgeous B minor Sonata (Liszt) was played with a breadth and poetic grandeur surprising even to those of us who thought we understood the Godowsky art. I have heard musicians of unbiased mind declare that if Godowsky were in Europe instead of Chicago he would be accounted among the greatest musicians of the world. Be this as it may, no one can deny that his superb technic and powerful intellectuality stamp him as great a pianist as one can hear. True, he does not bang the piano, nor wriggle his body, nor pose as a lady killer, nor resort to any of the hundred and one advertising devices to which some great artists accustom us, but he plays with a dignity and appreciation for art—legitimate, genuine art. One may not always agree with him when he arranges some known composition and adds insuperable difficulties, but for the most part he gives the composition as it is written. Again, there are times when, as in the case of the Henselt concert study ("Si oiseau j'étais") when much interest is added to the original work. Then in his arrangement of the G flat Etude for the left hand Godowsky achieves an extraordinary result. Schirmer is publishing the set of studies, some of which will prove, as in the case of the G flat Etude, to be of profound interest and of immense assistance to students.

In the Weber-Tausig "Invitation to the Dance" Mr.

Godowsky has made additions and alterations which are certainly an improvement. It is needless to say that they entail extreme difficulties, which it is possible only the genius of a Godowsky can conquer. The program of this brilliant recital in full was:

Twenty-five Variations and Fugue on a theme by Handel....Wagner	
Siegfried and the Rhinemaidens, from Die Götterdämmerung	Wagner (Arranged by Joseph Rubinstein.)
Sonata in B minor.....	Liszt
Impromptu in F sharp minor, Scherzo in C sharp minor.....	Chopin
Etude, So oiseau j'étais.....	Henselt (Arranged for the left hand by Leopold Godowsky.)
Etude, Si oiseau j'étais.....	Henselt (Concert transcription by Leopold Godowsky.)
Walderauschen	Liszt
Invitation to the Dance.....	Weber-Tausig

More genuine, spontaneous applause no artist ever earned; it was an evening of veritable triumph for Godowsky.

Excellent analytical notes by Maurice Aronson, of the Auditorium Conservatory, were distributed. Mr. Aronson is a gifted writer, of much musical intelligence and his notes are very interesting.

* * *

A question hard to determine: Is the request program given by the Chicago Orchestra under the direction of Theodore Thomas at the fourteenth concert of the season, on which figured works by Dvorák, Wagner, Liszt and Richard Strauss, the result of a progressiveness unusual in a comparatively young city; is it a real love for the works of these masters, or is it a snobbish desire to appear better cultivated than the present position justifies? The Dvorák and Liszt works are possibly understood, as they are in simpler form than the Strauss or Wagner, but many musicians of cultivation and education agree that the Strauss orchestration is for the most part incomprehensible, notwithstanding that "this composer is the most commanding figure in modern Germany." In the orchestral program this week the Dvorák triple overture, Liszt's "Les Preludes" and the "Siegfried" and "Götterdämmerung" constituted the first part of the program. The "Parsifal Good Friday Spell" and the Richard Strauss tone poem, "Thus Spake Zarathustra," were the second part.

Whatever may be urged in favor of the general advancement, certain is it that Theodore Thomas has been the uplifting influence toward a higher musical education. Whether Chicago has more than temporarily benefited remains to be seen.

NEWS AND NOTICES OF CHICAGO ARTISTS.

The Spiering Quartet played in Minneapolis on Tuesday night, February 7, and was most enthusiastically received.

The quartet is now able to announce that the three remaining concerts of the present series will be given, the first to take place on March 14.

Mrs. Genevieve Clark-Wilson sang in St. Louis February 7, as soloist for the Morning Choral Club, and, among other things, has booked "Elijah" for Aurora, Gaul's "Joan of Arc" for Platteville, Wis.; "Creation," for Boston, with several other engagements en route, and will also sing at several May festivals; dates not definitely arranged.

JEANETTE DURNO.

Miss Durno, the accompanist with the Thomas Orchestra, and who is to be heard shortly as soloist with the organization, has been fulfilling engagements in the Northwest, and also in Indianapolis. Among other excellent notices she received are the following:

Miss Jeanette Durno, known as a pupil of the master to whom today owes its greatest pianist and as an intelligent interpreter of Chopin, shared with Herr Burmester the appreciation so ready to express itself. Her ability was shown in the accompaniments which preceded her solo numbers, but it is doubtful if the audience was prepared for the delicacy of touch and precision of interpretation which marked the berceuse and the andante, or the dash of brilliancy which, added to these, made of the Polonaise in E flat a something that was more than capital fingering and deft shading—an artistic ensemble that was rewarded almost before the last note with applause that was not satisfied with bows. Miss Durno responded with

"The Butterfly," a captivating melody by La Vallee, which served to show ability outside the range of Chopin.—St. Paul Globe, February 1, 1899.

Miss Durno, who furnished the musical numbers on the program, was a student of the great Vienna teacher Leschetizky. She played selections from that master, as well as from Grieg, Chopin and Liszt, in which she displayed finished technic, strength of tone and delicacy of touch. She showed that her talent was not confined to instrumentation, for she sang in a rich contralto an Irish Folksong, by Foote, and "La Serenata," by Tosti.—Indianapolis News, January 27, 1899.

THE REDPATH GRAND CONCERT COMPANY.

One of the most successful tours ever arranged by the Redpath Lyceum Bureau is drawing to a close. After a season of four months, with only a short intermission at Christmas, the company, which includes the soprano, Helen Buckley, who is engaged to sing at the last concerts of the season of both the Apollo and Mendelssohn clubs in Chicago; Mary Louise Clary, one of the greatest living American contraltos; Henry Rieger, the tenor; Arthur Beresford, bass, and Adolph Rosenbecker, violinist, is on the way home.

In the Eastern States especially the company has been most enthusiastically received. It is a remarkable fact, and one strongly to be commended, that there has been neither a date unfulfilled nor a number on a program missed. All the artists have conduced to the success of the Redpath organization, which has become a power all over the country, and which has been mainly instrumental in raising the tone of the traveling companies. The smaller cities no longer tolerate mediocrities since the advent of the Redpath people in the musical world, or rather since they organized their concert companies, and other organizations have been obliged to aim for a high standard if they desired to enter into competition.

Harriet Dement Packard, who recently became a member of the Roney company, has from all accounts been singing with every success. She is a charming, educated singer, well worthy of the recognition which is coming to her. At a concert given at Marshalltown, Ia., she paid a graceful compliment to a bright little composer, Carrie Jacobs Bond, who has so strong a gift of melody, by singing two of her songs—"In My Dream of You" and "The Bird Song." Mrs. Packard made a decided score, both the little melodies pleasing the audience immensely.

* * *

Mrs. Nellie Bangs Skelton is in the zenith of her popularity. Excelling in the art of beautiful accompaniment, she was particularly noticed at the recital of Strauss songs given by George Hamlin, when she played the very difficult music with most artistic finish.

The following are some Chicago notices:

In the songs Mr. Hamlin received able support from Mrs. Skelton, who grappled splendidly with the technical difficulties of the accompaniments. In several cases the pianist was quite as essential to success as the singer. This was notably the case with "The Serenade," where Mrs. Skelton did yeoman service.—Chicago Tribune.

Mrs. Skelton played the accompaniments with exquisite taste and skill, and of course to her a good share of the credit for the effect of the songs belongs.—Inter-Ocean.

While we have always known Mrs. Skelton to be a most charming accompanist, it was reserved for the occasion of this recital to reveal the full scope of her powers. All her work was done with such ease and quietness that it was perhaps even less understood on that account. Without this consummate setting the songs could not have obtained such instant recognition. The charm of spontaneity rests upon them all, and his musical treat should be repeated during the season.—Times-Herald.

The Sherwood piano school is under the direction of William H. Sherwood and Walter Perkins, recognized as a power. So few private schools are capable of producing acceptable pianists, but the Sherwood school is turning out capable artists. We often have a list of artists who have

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studied with foreign masters, so, for the sake of variety, the names are published of some people who have studied with Sherwood:

New York—Dr. Henry G. Hanchett, director Central School Musical Art; Arthur Whiting, soloist in New York and Boston Symphony concerts; Ward Stephens (Verna Stefanaki); Miss Myra A. Dilley, Miss May H. Burnham, Franklyn Sonnekalb, Mrs. Stella Hadden Alexander, Walter Hall; Gerrit Smith, Sumner Salter, Madame Constance Howard, Dr. Minor C. Baldwin.

Chicago—Miss Georgia Kober, Miss Harriet Johnson, Miss Blanche Strong, Mrs. Nealy Rider Crane, Miss Stella Lazelle, William E. Snyder, John J. Blackmore, Allen Spencer, Robert Stephens, Earl Sykes, George Emerson, Louis Hoyt, Wardner Williams, Miss Emma Payne, Miss Helen Page Smith.

Boston—Miss Ada P. Emery, Miss Evelyn Ames, Clayton Johns, composer; Charles A. Clark, J. Dudley Hall.

Miscellaneous—Miss Eleanor P. Sherwood, St. Mary's School, Knoxville, Ill.; Miss Alice Lydecker, Detroit; Miss A. B. Getty, Paris, France; Ferd. Dewey, Philadelphia; Joseph H. Gittings, Pittsburgh; C. F. Stayner, Salt Lake City.

Miss Mabelle Crawford, contralto, who for the past two seasons has been such a favorite as soloist at the New York Chautauqua, has been re-engaged for a season of three weeks in July and August. Miss Crawford is one of Chicago's most promising singers, this fact being evidenced by the large number of her engagements, having filled twenty out-of-town dates in the past two months, consisting of such works as "Paradise and Peri," "Messiah," "Persian Garden" and concerts. On account of this work she was obliged to refuse an offer for a twenty weeks' tour with the Pasquali Grand Concert Company. She has already been offered two tours of one hundred nights each for next season.

A lecture recital was given at the American Conservatory to-day. The assisting artists were J. Vilim, Jan Kalas, Mrs. Gertrude Murdough, Mme. Ragna Linné, Miss Louise Blish, Mr. Parsons and the Vilim Trio.

In some unexplainable way the notice of the American Conservatory concert at Central Music Hall, last week, contained no reference to Harry Dimond, the young violinist, who played with great éclat, receiving three recalls. Mr. Dimond has studied exclusively at the American Conservatory, and was a pupil of Joseph Vilim, to whose teaching he decidedly does very great credit.

Mrs. Maud Winklebeck Gaudreault has returned from a concert tour throughout Illinois and was everywhere received with enthusiasm. She sang at Bloomington January 31, Pontiac February 1, Havana 2, Delavan 3, Mattoon 4, Sycamore 6, Marengo 9, De Kalb 10, Belvidere 11.

FRANKLIN COLEMAN BUSH.

This young pianist, who is with the Redpath Lyceum Bureau, is touring the country. The company in which he is pianist is now on its way East, and will appear in Brooklyn February 13 and 14, Paterson, N. J., February 16, Philadelphia February 17, Wilmington February 21, and Richmond, Va., February 24. Following are some notices of Mr. Bush:

The pianist Mr. Bush showed fine technic. His most brilliant number, and the one that displayed his power to the greatest advantage, was Liszt's E major Polonaise. It brought a bravo encore from the audience.—Ashland (Wis.) Daily Press, January 18, 1899.

Mr. Bush proved to be an artist in his line, his delicacy of touch and interpretation being especially noticeable.—Evening Kansas, Newton, Kan., December 8, 1898.

Mr. Bush is unquestionably a fine pianist. He seemed to be master of his instrument, and his execution of the most difficult solos was accomplished with perfect ease and with an expression far beyond the average concert player.—Trenton Daily Times, December 15, 1898.

Mr. Bush plays the piano with the greatest ease. Certainty and vim were combined with an elegant touch in Rubinstein's staccato etude and other solos. He was heartily recalled.—Daily Independent, Winona, Minn., January 25, 1899.

Miss Edith Evelyn Evans, who first appeared in Frank Hannah's production of a "Persian Garden," made a great impression by her performance in "Elijah" at Battle Creek, Mich. The Battle Creek News said: "Miss Edith E. Evans, the Chicago contralto, furnished superb interpretation of her role. She is probably the best contralto ever heard in Battle Creek's oratorio work, and should rank high among the soloists. Her voice is rich, her intonation is excellent, but, above all, her expression

and tone-coloring was grand. In fact no other soloist of the oratorio bettered the expressive renditions which she delivered. The superb aria, 'Oh, Rest in the Lord,' received a superb treatment."

* * *

Among the vocal teachers who by reason of good work are becoming well and favorably known is Herman Walker, a member of the Conservatory, at the Auditorium. Recent notices to hand indicate that his teaching is of a high order, as his pupil, Miss Edith Allen Watts, gained much praise for her singing at Fort Wayne:

Miss Edith Allen Watts furnished the vocal numbers, and her beautiful mezzo soprano voice was heard to advantage in the group of songs by MacDowell, the Hindoo song by Bemberg, "Thou Brilliant Bird," by Felician David, and "The Blackbird," by Meyer-Helmund. The last was sung in response to an encore, and was one of the most pleasing numbers of the program. Miss Watts has a voice of fine quality, and sings with ease and grace. She is a student of Hermann Walker at the Chicago Conservatory, and her new-found friends and admirers in this city will watch her with interest, believing that she has a bright future before her.

WILHELM MIDDELSCHULTE.

This Chicago organist, who has been much in demand for recitals, was heard at St. John's Cathedral, Milwaukee, February 8. He is engaged to open the new Hook & Hastings organ at Smith College, Mt. Vernon (Ia.), and will also give a concert at Clinton, Ia., during the next week. Mr. Middelschulte's programs are invariably interesting, and he always memorizes, which is somewhat a rare thing for an organist to do.

The following notices appeared in the Chicago papers concerning Mr. Middelschulte's performance with the Thomas Orchestra:

Mr. Middelschulte has played often before the Chicago public, and always has been received with enthusiasm, but he never scored such a success as was his of yesterday afternoon at the Chicago Orchestra concert at the Auditorium. The organ is so complete and complete an instrument that it can express variations of theme and sentiment possible to no other instrument. As manipulated by Mr. Middelschulte it does not seem a particularly difficult instrument. He has the stature and the quickness which enable him to use both feet and hands simultaneously with apparent ease, and when, as in the Rheinberger Concerto, he comes to a climax of sound and of music the organ seems as truly a part of him as the human voice is part of a singer. In the finale that is most brilliant Mr. Middelschulte introduced a cadenza of his own composition, which attracted favorable notice. The Passacaglia, written by himself, that he played when he appeared for the second time, bristles with difficulties. He was not satisfied in writing it to confine himself to traditional classic principles, but added many new variations that complicate it for both composer and performer.—Chicago Tribune.

Wilhelm Middelschulte carried off most of the honors at the concert given by the Chicago Orchestra at the Auditorium yesterday. He made magnificent use of the organ in the Rheinberger Concerto, which, with the orchestra's assistance, he played for the first time at these concerts. The finale of the concerto, into which Mr. Middelschulte had woven a new cadenza of his own, created literally a furor. The applause was deafening and thoroughly deserved. The beautiful use of the chimes in this addition to Rheinberger's work was especially admired. Later Mr. Middelschulte showed his mastery of the organ and his surpassing ability as a composer for that instrument in a composition of his own—a Passacaglia in D minor. The extraordinary number of variations upon a simple theme which were developed by Mr. Middelschulte in this work and the sonorous chimes in Martin Luther's hymn which he introduced most effectively, again aroused real enthusiasm in the audience.—Chronicle.

Organ music appeals to the many, not to the few, and Mr. Middelschulte's performance was so exceptionally brilliant and masterful that even those who had always admired his playing were aroused to surprise. In the second half of the program the organist played a Passacaglia of his own composition, in which he shows himself unabashed in technical difficulties, for instead of shunning

them he absolutely courts and revels in them, each variation presenting some obstacle lightly overcome by his marvelous control of the huge organ.

CHICAGO OFFICE MUSICAL COURIER, |
February 18, 1899. |

And will the reason never be known? Two pianos with but a single player! They were certainly magnificent Kimballs; but why two and only one pianist? True the solitary pianist was Friedheim, sufficient unto himself for half a dozen players, and with a program odd as to arrangement, extraordinary as to performance. The press agent, in introducing Arthur Friedheim to the public, speaks of him as the greatest living interpreter of Liszt; but each in his time has played the part of Liszt's favorite pupil; so the Chicago public, blasé from a pianistic siege, viewed the newcomer with a certain amount of apathy, went to the concert skeptical and came away convinced.

Heavens! what an astonishing force, technic! What a continual brilliance! He opened the recital in a heretofore manner to the old-fashioned program maker, and played first Liszt's Ballade No. 2, "Will o' the Wisp" (étude), and the Caprice after Paganini. This was followed by three études of Chopin and three of the same composer's preludes. The Impromptu, op. 29, and the Polonaise in A flat concluded the Chopin numbers. Beethoven's Sonata, op. 57 ("Appassionata"), came as a sop to the extreme classicists, to whom a piano recital without a Beethoven sonata is like butter without bread. I did not like the interpretation of the Beethoven; it was rough and wanting in color; the second movement especially so, and the singing quality was unknown. Because a man has the reputation of being a great artist it does not necessarily follow that he is a great Beethoven player. It always seems to me that Beethoven players, like poets, are born, not made. In a great artist we unfortunately expect an adaptability equal to both Liszt and Bach music, and we forget that great artists, like lesser mortals, have their limitations. Friedheim is a magnificent interpreter of Liszt; his playing of the Liszt rhapsody, which he gave as an encore, was superb. For his powerful performance of the concluding number (Wagner's overture to "Tannhäuser") he received an ovation.

The recital was under the direction of F. Wight Newman, who has returned to his old managerial field with every assurance of public support.

* * *

This is essentially a pianistic week in the concert world, and the big recital in which centred much interest was given by William H. Sherwood at the Studebaker Hall, Fine Arts Building. The program was the best of the series this season played by the American pianist, and was particularly calculated to display Sherwood's special gifts.

He commenced with the "Sonata Appassionata," playing in a dignified, scholarly manner, the singing quality in the second movement being very pronounced. I like Sherwood's interpretation of Beethoven as well as anything he does; it is always interesting, and impresses one with its absolute sincerity. A group of numbers by Chopin, Mazourka, op. 7, No. 1; Nocturne, op. 27, No. 1; Nocturne, op. 27, No. 2; Ballade in A flat, op. 47, followed, and then came Schumann's "Etudes Symphoniques." Every pianist who lives in Chicago or visits Chicago plays this work, and each one has an individuality of his own. Sherwood made each variation a complete piece, in this way differing from many of the pianists. The effect is decidedly pleasing.

The group of Raff compositions, "Maehrchen Cavatina" and March in D major, were beautifully played; the

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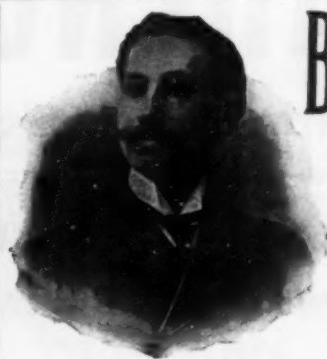
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"Machrchen," indeed, might be called the gem of the recital. "Hark, Hark the Lark!" and the "Erking," Schubert-Liszt, concluded the program. For once Sherwood did not give us of the hobby he so continually exploits—the American and the contemporary English composers—for which I was devoutly thankful, because in his zeal to give everyone a chance Mr. Sherwood sometimes plays compositions which are utterly unworthy of his art. Eminent musician as he is, he cannot afford to stultify himself and his pianism by playing the trash turned out by some of the native and English composers. Good nature and the desire to help American works are two Sherwood characteristics, but let him select first music worthy of his powers.

* * *

At the fifteenth concert of the Chicago orchestral season Emil Sauer made his first appearance in Chicago, and was the biggest sensation we have had here in many months. In selecting Chopin's Concerto in E minor for his introduction he showed excellent judgment, as no composition could be better suited to his particularly finished and delicate style. Of all the visiting artists none has so well fulfilled expectation as Sauer. We expected individuality—he gave it us, but we did not expect the extraordinary, soulful playing which unquestionably belongs to Sauer as to no other artist who has played here. If there is such a quality as soul in pianism surely it begins and ends with Sauer.

It is playing which appeals to you, takes you into another domain of art; it sets you thinking. Sauer is the antipode of every artist we ever heard; he is original, his art is beautiful, but it is not grand, and at times one misses the gorgeous climaxes of other great pianists. Again, the sparkle and the brilliance atone for the absence of forceful virtuosity, and yet there were times when we were given a glimpse of a big tone, which excited us into believing that Sauer has not given of his greatest, and that his recitals will show his real strength. He is apart from all the others that have visited us; even his personality dominates an audience; his little mannerisms, his trickeries, they are part of the man.

He is so superbly natural. His manner of taking a recall, or playing an encore, they are peculiar to him alone, as was his generosity in acknowledging his indebtedness to Theodore Thomas for the superb accompaniment given by the orchestra! At his third recall he brought on the great conductor and publicly showed his appreciation. Oh, yes, Sauer is an immense success, and although he came practically unheralded, he has created an eager desire to hear him again.

The orchestral program, apart from the soloist, was one of the most pleasing the orchestra has offered during this season. Nothing could be more beautiful than Schumann's First Symphony, and the orchestra played it superbly—so superbly, in fact, that the audience insistently recalled Mr. Thomas, who returned and bowed his thanks. Even to non-musical people, the grace, the beauty of tone and the gorgeous melody must have been enchanting, while the musicians fairly reveled in its interpretation. It was a performance of inspiration from the beginning to the close.

Grieg's "Symphonic Dances" and the "Till Eulenspiegel" of Richard Strauss comprised the second part of the concert.

If Thomas would only give us such programs always! There was not a dull moment in the entire program, and at times the playing was simply enchanting. As we draw nearer to the close of the season the ensemble becomes more perfect, and such performances as we have had lately make us glad that we live in a city progressive enough to support so notable and honorable an enterprise as the Chicago Orchestra.

* * *

WILLIAM ARMSTRONG.

At University Hall, Fine Arts Building, March 15, American composers and compositions will be talked about by the lecturer-critic William Armstrong, who will have assisting him Mrs. Genevieve Clark Wilson and Charles W. Clark.

* * *

Telegraphic dispatches from New York tell of the new Studebaker Theatre, which is to be opened in Chicago

April 4. The beautiful and ornate Studebaker Hall was opened months ago, and under most auspicious circumstances. The management has somewhat deviated from the usual form of entertainment which is found at Studebaker Hall, and has made arrangements for the Castle Square Opera Company, of New York, to give a season of opera there.

When the Fine Arts Building was constructed the use of Studebaker Hall for operatic or other engagements was contemplated, and the present engagement, therefore, involves no departure from the policy originally decided upon for the house, as would seem to be implied by what has been printed. Moreover, the present engagement of the Castle Square Opera Company is positively for four weeks only, with a proviso that the engagement may be continued six weeks longer provided it should seem to be for the interest of both parties. Beyond this no engagement whatever has been entered into, although it is in contemplation to make performances of the Castle Square Opera Company a feature of each season, and it is not unlikely that the company may play two or more engagements of four weeks or more each year in Studebaker Hall. In such an event the engagement will not of course be continuous, as intervals will be provided to accommodate the various interests which have come to depend upon Studebaker Hall for their accommodation.

In other words, it is not intended to abrogate any of the functions originally designed for the hall by giving it over exclusively to performances of operas, however meritorious, and time will be reserved for the accommodation of convocations of the University of Chicago, the College Glee Club concerts, those of the Chicago Musical College, the Sherwood, Godowsky, Spiering, Carreño, and any other concerts of a similar high character. It is desired to draw attention especially to the fact that the Castle Square Opera Company, aside from being the most successful organization of its kind in America, has very decided claims as an educational factor. It is, in a sense, a school of English opera, in which promising singers are allowed to gain a valuable experience as understudies, and from whom, eventually, the members of the company are recruited. It moreover offers to students of music an opportunity of hearing the standard operas produced by a competent ensemble at reasonable prices, a privilege which Chicago may well be surprised to enjoy.

* * *

Chicago has been suffering from an epidemic of fires, especially in apartment buildings lately, and timid people are becoming abnormally frightened of renting studios unless the building is known to be fireproof. Apropos of the question of fireproof buildings, the management of the Fine Arts Building have shown me a letter which they received in October last from the Messrs. W. A. & A. E. Wells, the contractors by whom the building was constructed, in which they say: "There is not another building in this country or any other, where so many factors have been combined to prevent transmission of sound and at the same time produce a fireproof building." And also add, after giving particulars as to why this should be so: "Never before have these three methods of fireproofing been combined in one building."

MRS. GENEVIEVE CLARK WILSON.

Mrs. Clark Wilson, in the course of her brilliant career (and it is exceptionally brilliant this season), receives many

flattering testimonials from the press on her delightful singing. Upon her appearance at St. Louis, with the Morning Choral Society, she was warmly greeted, and I never heard her sing in better form than at the Fourteenth Street Theatre. The St. Louis papers fully indorsed the opinion expressed in every city visited by this favorite Chicago artist.

The following is from the St. Louis *Republic* of February 8:

"Mrs. Genevieve Clark Wilson, always a favorite in St. Louis, was in excellent vocal form last night, and sang a number of songs, which were thoroughly acceptable to her hearers. The aria from 'Carmen' was sung with faultless vocal works. * * * and the ballads were charming—'When Celia Sings,' with its dainty trill; 'Orpheus with His Lute,' quaint and deliciously melodious, and the gay Henschel 'Sing Heigh Ho.'"

* * *

The changes that come with the revolution of time do not make much difference in the popularity of Central Music Hall, and it will be, as usual this season, the scene of many of the biggest events in Chicago. Especially during the month of March are we to have a gala time at the hall, for which a large number of us possess a genuine affection. No less than eighteen dates are already taken. Some of the greatest artists and greatest preachers of the country have made their reputation at Central Music Hall, and as for the local singers, who shall say that the late George Ellsworth Holmes and the present Chicago baritone, Chas. W. Clark, did not in part owe their success to their Sunday services at the hall made famous by so many associations?

Here at Central Music Hall did Stoddard, the lecturer, find his Chicago fame, and it is here that Burton Holmes has become his legitimate successor, and who, at this same hall, has not heard the glorious voice in the marvelous addresses given by the speaker of all speakers, John F. Finerty? Within the next few weeks Sauer, one of the greatest pianists the world has known, will give three recitals here. Friedheim made his Chicago appearance here this week, and Rosenthal gave all his recitals at the Central Music Hall, where every noted pianist who ever visited Chicago has been heard.

* * *

The De Pasqualis and the company assisting them gave another concert last Saturday evening, it being their second appearance this season at the First M. E. Church. Both Signor and Mme. De Pasquali were in splendid voice, and it can be said at once that they scored a tremendous success. De Pasquali himself was never heard to better advantage surely than in the "Salve Dimora," from "Faust"; it was a piece of artistic work which few tenors could rival. For encore he sang in inimitable way the "Drinking Song" from "Cavalleria Rusticana." I remember hearing the Pasqualis in this opera about eighteen months ago, and it was then beautifully performed by both these gifted artists. De Pasquali infused a verve and vim into the drinking song, obtaining great éclat for his performance and another encore.

Mme. De Pasquali is one of my ideal sopranos and was the real star of the entire program. She interpreted the Polonaise from "Mignon" with every attribute of a great artist, high musical intelligence, temperament, culture and lovely voice; her work was exceptionally brilliant and the audience broke into applause before the aria was quite

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finished. For encore she sang the favorite of Patti, "Within a Mile of Edinboro' Town" with archness and grace. Later Signor and Mme. De Pasquali appeared together in the duo "Parigi O Cara" ("Traviata"). In their duet work there is a noticeable artistic finish, they phrase so well, their voices blend most harmoniously, and they display so much musical knowledge. Of course the duet was redemande; in response they sang the duo from the last act of "Faust."

A quartet is a feature at the end of each part of the program, and in this they have the artistic collaboration of Madame Danti, an excellent singer, who is an artist of unusually good calibre and evident versatility.

The fault of the organization lies in its incongruity, the ballad singing of Mr. Gamble, which includes such numbers as "Young Richard," is not compatible with the high standard of art which is undertaken by the De Pasqualis. They are operatic artists, and they are advertised to give operatic concerts, then why do they permit, in the midst of an artistic program, the introduction of such trash—a tawdry, rubbishy composition—as the "Bandoiera"? The artistic success is marred, notwithstanding the handclapping of an uneducated few who only understand claptrap.

To a musical person with a sense of the eternal fitness, "Off to Philadelphia," "Young Richard" and the "Bandoiera," sung at the top of a very strong bass voice, are jarring to the nerves; especially coming after a divine aria beautifully sung. One expects from an operatic company operatic music, not barrack room ballads, especially from one headed by two genuine dramatic singers, one of whom has evidently been widely experienced on the legitimate operatic stage, and the other (Mme. De Pasquali) would be a valuable member of our biggest opera organization. In voice, style, musicianship and appearance she is infinitely preferable to many of the worn-out prima donnas. Moreover, she is young and handsome. The operatic company's concert also included piano solos by Mr. Shonert, who pleased his audience, the several selections being well received.

* * *

Emil Liebling announces a series of individual complimentary piano performances during the present season by advanced members of his class. The fifth will be given by Miss Maude Jennings, assisted by Messrs. Sydney P. Biden (baritone), Harry Diamond (violin), and Louis Amato ('cello), at Kimball Hall, on Monday evening, February 20, at 8 o'clock.

* * *

No début in the music of the present season has been more pronounced than the success of Miss Edith Evans, who is a pupil of Mrs. Hess-Burr.

The young artist made a distinct and immediate hit at Steinway Hall, and the papers all recognized her ability and voice. Following are some notices from the Chicago papers:

"All well-known singers, with the exception of Miss Evans, who is likely to become noted speedily if she always sings with such feeling and vocal excellence as she did last night.—Times-Herald.

Miss Evans sang with good effect the songs allotted to her part.—Inter-Ocean.

"While Miss Edyth Evelyn Evans made her début as a vocalist and won great favor, as much for the beauty of her contralto voice as for the fine method she employs. This young beginner, who is a pupil of Mrs. Johanna Hess-Burr, is full of promise. She is intelligent and sings like one who has the thought to interpret a song intellectually.—Chicago Evening Post.

A concert was given on Thursday by Mme. Natalie Cones, Elmer Buchan, Miss Maud Jennings, Miss Ethel Morier and Miss Luella Clark Emery at Kimball Hall.

Mrs. Emery, the accompanist and teacher, and also organist, has evidently discovered the secret of success; she has been engaged for three Chataquas, all in consequence of the excellent service she has given in past years. Her constantly increasing class in Chicago is a source of gratification both to herself and her many well-wishers, her engagements as accompanist are numerous and the three

years in which Chicago has been her home have gained her well deserved popularity.

At a concert given in La Grange, W. W. Leffingwell played "Legende" (Wieniawski), and for encore "Serenade" (Piero). Later in the program he played Ballade and Polonaise (Vieuxtemps), and as encore Bohm's Cavatina. Mr. Leffingwell was several times recalled. A very promising pupil of this violinist, Miss Lulu Sinclair, played at Kimball Hall last Saturday afternoon "Theme and Variations" ("Norma"), arranged for the violin by Ch. Dancla, and was deservedly encored.

Mrs. Victor Heinze gives an address on the works of Chopin and Grieg at the Woodlawn Club Tuesday next. Miss Marie Meyer, a talented pupil of Mr. Heinze, will illustrate the lecture by playing the Grieg E minor Sonata and several Chopin numbers.

Mrs. Hess Burr has been selected as the accompanist for Mme. Blanche Marchesi at her song recitals. Among the cities visited will be Minneapolis, St. Paul, Detroit and Milwaukee, and two recitals are announced for Chicago.

Mrs. Burr's class for coaching and voice training is so large that she has been obliged to decline a guaranteed engagement at Decatur, whereby she was to give one day in each week to a class which had been arranged for her.

FLORENCE FRENCH.

Quintano's Concert.

GIACOMO QUINTANO, the Italian violinist, gave a concert in Knabe Hall last Thursday evening. He was assisted by Miss Nathan, soprano; M. Guarini, tenor; Miss I. A. D. Whittington, contralto; Giovanni Tagliapietra, baritone, and Max Rolle, accompanist. Mr. Quintano played some exceedingly interesting works not often heard here. He gave the "Fantasia Appassionata" by Vieuxtemps; "Elégie," by Bazzini; "Legende," by Wieniawski, "Canzonetta," by Godard; Mazurka in G major, and Mazurka in D major, by Wieniawski, and "Souvenir de Naples," by E. Dvorak.

The audience insisted upon several encores. The weather was so bad that it was thought the concert would have to be postponed. Taking this into consideration, the attendance was good. Mr. Quintano announces another concert for March 9 in the same hall.

"Literary Men and Music."

Dr. Hugh A. Clarke delivered a lecture before the pupils of the Broad Street Conservatory of Music, in their concert hall at 1331 South Broad street, Philadelphia. The subject, "Literary Men and Music," was extremely instructive and interesting. In the course of the lecture the doctor stated that the views entertained by poets and writers of literary eminence as a rule displays a total ignorance of the subject, especially an ignorance of the fact that the construction of great musical works requires as much intellectual effort as the construction of any great work in any of the sister arts. The lecture was illustrated by quotations from works of acknowledged standing in poetry and literature.

The National Institute of Music.

The students of this successful school, under the direction of William M. Semnacher, gave a recital in Carnegie Chamber Hall last Wednesday evening. Despite the execrable weather, the attendance was large. Those who took part were Gussie and Annie Tarnowski, violin pupils of Carl Windrath; Ada Eschert, Margaret Kinneah, Angele Spielmann, William Semnacher, Jr., pupil of Ernest Bauer; Mamie Silberfeld, Bessie Silberfeld, Sarah Heymann, William Doenger, Abraham Welschler, Pauline Semnacher and Harry Christman. An interesting program was given. The pupils did creditable work, showing that they had studied diligently and been instructed thoroughly. Mr. Semnacher was complimented upon the playing of several of his pupils, notably the Silberfeld girls.

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Walter John Hall's Pupils.

A VERY cultivated audience filled Carnegie Lyceum last Friday evening, the occasion being a soirée musicale by the pupils of Walter John Hall, the successful teacher.

This interesting program was presented:

Trio, O Salutaris	Saint-Saëns
Miss Christensen, Mrs. Owens and Mr. Witherspoon.	
Vulcan's song, Philemon et Baucis.....	Gounod
Gustav Talleur.	
Song, For All Eternity.....	Mascheroni
Edith L. Davies.	
Song, Villanelle	Dell' Acqua
Miss Jeanne Gréta.	
Arioso, Now Joan Ardently.....	Bemberg
(From La Mort de Jeanne d'Arc.)	
Miss Emma Mueller.	
Aria, La Coupe du Roi de Thule.....	Diaz
Herbert Witherspoon.	
Song, My Guest.....	Harris
Miss Marie E. Champion.	
Aria, O Love Thy Help.....	Saint-Saëns
(From Samson et Delilah.)	
Mrs. Minnie Hance Owens.	
Aria, O Don Fatale.....	Verdi
(From Don Carlos.)	
Miss Anna Christensen.	
Stances	Félegier
Nelson W. Doyle.	
Song, Im Herbst.....	Franz
Miss Emma Mueller.	
Song, La Cloche.....	Saint-Saëns
Miss Jeanne Gréta.	
Songs—	
To a Rose (in manuscript).....	Hastings
My Sweetheart's Coming Home To-day.....	Hastings
Mrs. Minnie Hance Owens.	
Song, Sans Toi.....	d'Hardelot
Miss Annie Wilson Arthur.	
Songs—	
Love Me or Not.....	Secchi
A Red, Red Rose.....	Hastings
Herbert Witherspoon.	
Waltz song, Parla.....	Arditi
Miss Anna Christensen.	
Quartet, Good Night, Good Night, Beloved.....	Pinsuti
Miss Christensen, Miss Mueller, Mr. Doyle and Mr. Witherspoon.	

Mr. Hall may congratulate himself upon possessing some pupils of exceptional talent, and they may congratulate themselves upon being under the guidance of so capable and painstaking a teacher. The ease, accuracy and finish they show in their singing prove how assiduously they have studied and how carefully they have been trained. Some of their work deserves special commendation, but lack of space forbids a more extended notice.

Powers' Friday Afternoon.

The program given at Francis Fischer Powers' last Friday afternoon was an uncommonly happy one. Master Earl Gulick, the boy soprano, who is very much in the public eye at present because of the marvelous progress he has made under Mr. Powers' instruction, and in whose honor a concert is to be given at the Savoy Hotel on Monday evening next, in which Madame Jacoby, Evan Williams, Mr. Powers, Hans Kronold and Harry Arnold will take part, was in his element and was the recipient of applause as rapturous as it was deserved.

The remainder of the program was given by another set of Mr. Powers' advanced pupils, all of whom reflected the greatest possible credit on their teacher and the method he teaches. Each in turn was heartily encored. Besides Earl Gulick and those taking part were Miss Genevieve Brady (of Brooklyn), Mrs. Stella Bowman (of New York), Miss Salomee Bixby (of Vermont), Miss Mickelson (of New York), Mrs. Kean (of Kentucky), Miss Roots (of Little Rock, Ark.), Miss Johnnie Sturdivant (of North Carolina), and Mrs. Mary Bateman (of Little Rock, Ark.).



LAST Wednesday, "Aida," instead of "Lucia," with Ceppi, Nordica, Mantelli and Campanari. Thursday was the last of the Ring cycle, when "Götterdämmerung" was given, with the De Reszkés, Muhlmann, Saville, Brema, Schumann-Heink, Meisslinger, Maude Roudez, and Sophie Traubmann, the last named substituting for Olga Pavny, indisposed. Friday, "Lohengrin," with Eames, Schumann-Heink, and Van Dyck. Saturday matinee, Sembrich, in "La Traviata," and "Faust" in the evening, with Saleza and Suzanne Adams. Sunday concert, Eames, Schumann-Heink, Saléza, Albers and Plançon appeared. Monday, "Les Huguenots," with a \$7 cast; tonight, "Don Giovanni." Friday, "Tannhäuser"; "Tristan and Isolde," at the matinee, and "Lucia," with Sembrich, in the evening.

Innes at St. Louis.

Innes' Band has been secured for the St. Louis Exposition during September and October.

Charles Rice.

Charles Rice, the well-known tenor, met with the greatest success at the recent music festival in Norwich, N. Y., on January 26 and 27. Mr. Rice was easily the star of the event and received congratulatory letters from both the director, H. R. Palmer, and the manager, A. P. Babcock. Here are a few criticisms:

Of Mr. Rice, the tenor, it is quite impossible to speak too highly. His supremely sweet and sympathetic singing delighted all. He is by long odds the best tenor singer who has favored Norwich in many years.—Norwich, N. Y., Morning Sun, January 28, 1899.

The tenor solos by Mr. Rice were sung in a pure, rich, resonant voice of beautiful quality and extraordinary range. He was enthusiastically received, and was generous in responding.—Norwich, N. Y., Morning Sun, January 27, 1899.

Charles A. Rice, tenor, made his first appearance at the Thursday night concert. Mr. Rice's tenor was clear and rich, and his fine stage appearance added much to the pleasure of his performance.—Norwich, N. Y., Telegram, January 28, 1899.

Probably the favorite artist with the greatest number was Mr. Rice, the tenor. He is the leader of the choir of Dr. Parkhurst's church in New York, and a tenor of high reputation. He possesses a voice of wonderful richness and power, and which is in perfect control. Friday evening he threw his audience into a rapture of applause by his "Love Song," in which he touched high C with apparent ease. This song was originally written in E flat, the highest note being B flat. Mr. Rice transposes it into the key of F, making high C. His work at both concerts and matinees was excellent. Artistically these concerts and matinees were as successful as any musical entertainments ever given in Norwich.—Norwich, N. Y., Chenango Union, February 2, 1899.

A Saenger Muscale.

ONE of the most interesting musicales of the season was given at the residence of Mr. and Mrs. Oscar Saenger on Wednesday evening, February 15. Over one hundred guests enjoyed the elaborate program, and had the opportunity of witnessing once more Mr. Saenger's great success as a vocal teacher.

Mrs. Elizabeth D. Leonard, who was to have appeared, was taken ill, and Mrs. Josephine Jacoby sang the two opening numbers in her place. Mrs. Emma Aron also was unable to appear, but aside from these two changes the program was adhered to. All the singers were in good voice, and never sang better. Mr. Young, the tenor, has a beautiful, pure, lyric tenor voice, and sings delightfully. Those assisting were Mrs. Madge Wickham-Watson, violinist; Miss Sara Anderson, soprano; Miss Hildegard Hoffmann, soprano; Mrs. Emma Aron, soprano; Miss Juliet Klous, soprano; Mrs. Elizabeth D. Leonard, contralto; John I. Young, tenor; Frank ver Treese Pollock, tenor; J. Julius Scheuch, baritone; Joseph Baernstein, basso, with Miss Isabel McCall accompanist. Many of these singers are great public favorites, and hearing them together in one evening constituted a treat as remarkable as it is rare. The selections given by these celebrities were after this arrangement:

Songs—	
Under the Rose.....	Fischer
Thy Beaming Eyes.....	MacDowell

Quartets—	
In the Streets of Rome.....	Baldamus
Marietta, air by.....	Jan Gall

Mr. Young, Mr. Pollock, Mr. Scheuch, Mr. Baernstein.	
Violin solo, Romance.....	Rubinstein-Wieniawski

Aria, The Monk.....	Meyerbeer
Joseph S. Baernstein.	

Quartet, The Night Has a Thousand Eyes.....	Nevin
Miss Anderson, Miss Klous, Mrs. Leonard, Mrs. Jacoby.	

Songs—	
I'll Sing Thee Songs of Araby.....	Clay
Awake to Love.....	Hawley

Song, Seligkeit.....	Van der Stucken
Mrs. Josephine S. Jacoby.	

Violin solo—	
Träumerie.....	Schumann

Mazourka.....	Wieniawski
Mrs. Watson.	

Songs—	
Aimons-nous.....	Saint-Saëns

Pastorale.....	Bizet
Miss Sara Anderson.	

Quintet, from Die Meistersinger.....	Wagner
Miss Hoffmann, Mrs. Leonard, Mr. Pollock, Mr. Young.	

Mr. Baernstein.	
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Heinrich Meyn's Lenten Musicales.

Heinrich Meyn will give two Lenten musicales in March. The first will occur Thursday afternoon, March 9; the second Thursday afternoon, March 23, in Mendelssohn Hall. Mr. Meyn will be assisted by the Kaltenborn String Quartet and a femal chorus. Excellent programs will be given. These musicales promise to be among the most delightful happenings of the Lenten season.

The Silberfeld Girls.

Two musical prodigies of unusual promise are Bessie and Mamie Silberfeld, pupils of William M. Semnacher, director of the National Institute of Music. These girls possess extraordinary talent, and are unusually far advanced for their years. Next Wednesday evening they will play in a concert for their benefit in Mendelssohn Hall. They will be assisted by Miss Kathrin Hilde, soprano; Max Drogé, violoncellist, and H. S. Krause, accompanist.

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St. Louis.

ST. LOUIS, Mo., February 8, 1899.

ONE of the most interesting performances that has occurred in this city this season was the violin recital given by Willy Burmester under the auspices of the Union Musical Club at Memorial Hall Saturday evening, January 21. The program was as follows: Sonata in G minor, Schubert; Rondo Capriccioso, Saint-Saëns; Adagio, Concerto No. 7, by Spohr; Fugue in G minor, Bach; Air, Bach, and "Nel Cor Piu non mi Santo," Paganini-Burmester.

Mr. Burmester impressed the people of St. Louis as being not only a violin virtuoso of the highest order, but also a thoroughly trained musician, who not only played his program but interpreted it. His work exhibited an intelligent appreciation of the spirit of the compositions, and so great was his virtuosity that it in itself was hardly to be noticed so much was it overshadowed by the power of the music. Seldom indeed has an audience in this city been so completely and so willingly under a performer's control, and equally seldom has been the aftermath of opinions been so favorable. The chronic croaker either stayed away from the concert or else felt himself such an insignificant minority that he did not attempt to raise his voice.

The number which excited most comment was the Fugue in G minor, which, as the readers of THE MUSICAL COURIER know, is entirely for the violin, having no piano accompaniment, and it is so intricate in its thematic structure that its intelligent performance is utterly impossible except to the greatest artists. The audience was evidently aware of the difficulties involved and able to recognize the themes as they appeared from time to time. At the close of the number the artist received a perfect ovation, and was recalled time and again. In the Paganini number he gave a startling exhibition of technic, but in this display the audience was comparatively little interested after having been worked up to such a pitch of enthusiasm by the two Bach numbers which preceded it. If anybody thinks that old John Sebastian isn't enjoyed at this longitude let him ask Willy, for Willy was here and saw it.

The accompaniments were played by Alfred G. Robyn, than whom no better accompanist can be found anywhere. It was Mr. Burmester's special request that Mr. Robyn should be his assistant at this recital. There was a spirit of complete understanding, reliance and sympathy between the two artists which was felt and enjoyed by every listener. Usually, when accompaniments are played so that they do not mar a performance, everyone thinks that a great stroke of luck has befallen, but in this case the accompaniment helped to paint the picture and frequently was the background against which the beauties of the solo part gleamed and sparkled like a divine transfiguration.

The most important musical event that has occurred in this city during the last few days has been the organization of the Bureau of Music referred to in a recent letter. A meeting was held last Tuesday evening, January 31, in Homer Moore's studio, at which a large number of the representative musicians of this city was present, and it was decided to appropriate a considerable sum of money for advertising purposes, and to engage actively in the work of making this city the real musical centre of the Central West.

This is the first time in the history of St. Louis that there has been a unanimous action on the part of its leading musicians toward a furtherance of its musical interests. The primary object of the bureau is the husbanding of the musical interests of this community and impressing those musically interested in the surrounding cities and towns that St. Louis not only has a claim upon their patronage, but that its claim is based upon its ability to do them good and to furnish them with whatever they desire or

need in the way of talent for entertainments or whatever they need in instruction. It will be one of its objects to encourage home talent in home performances, and thereby give the local performer a chance. One branch of the work of the bureau will be the music of the churches, and its influence will be directed toward raising the standard of church music. The discussion was free and pointed, but every proposition voted upon was passed unanimously. Greater interest could not have been manifested, and the cordiality and good feeling that seemed to exist among the different ones present was very refreshing and tended to dispell the idea that musicians are a quarrelsome and sensitive class of people. Homer Moore was selected to direct the management of the bureau, and Milton B. Griffith as secretary and acting manager.

The following well-known musicians have already identified themselves with the bureau: Ernest R. Kroeger, Alfred G. Robyn, A. I. Epstein, George Vieh, Frank J. Benedict, Edwin Vaile McIntyre, Herman Epstein, Charles Galloway, Georgia Lee Cunningham, Mary Norris Berry, James J. Rohan, Charles H. Humphrey, Joseph Buse, Lulu Kunkel, Victor Lichtenstein, I. L. Schoen, P. G. Anton and Alexander Henneman.

* * *

On Thursday evening, January 26, the Choral Symphony Society gave its sixth concert for the season in the High School Auditorium. The program was mostly orchestral, with Alfred Ernst conductor. The soloist for the evening was William Osborn Goodrich, baritone. Following is the program:

Symphony No. 6, in B minor. Pathétique, op. 74....Tchaikowsky
Aria, O, du, mein holder Abendstern, from Tanhäuser....Wagner
Mr. Goodrich.

Austrian Hymn, for strings.....Haydn

Songs—
Don Juan Serenade.....Tchaikowsky
Ich will mein Seelen tauchen.....Oscar Raif

So willst du des Armen, Dich gaudig erbarmen, from
the Magdalen Songs.....Brahms

Bid Me to Live.....Hatton

Mr. Goodrich.

Norwegischer Künstler-Carneval, op. 14.....Svensden

The performance of the symphony was the high-water mark of this season's work by the orchestra. It was performed last year, but was carefully restudied for this concert, and was rendered in a manner that surprised even those whose confidence is strongest in our local organization. It would be difficult to find a work in which Mr. Ernst would be more at home. The passion, gloom and morbid sentiment which prevail excite his naturally enthusiastic temperament and imbue him with a fire and spirit whose cataleptic power cannot be resisted. The work of the orchestra in the selection from Haydn's "Kaiser" string quartet was clean cut and artistic. The playing had almost the precision of four soloists, although between thirty and forty men were engaged. The "Carneval," by Svensden, was well played. Mr. Goodrich possesses a very melodious baritone of moderate power and compass.

but lacks the force necessary in dramatic passages. He sang the "Abendstern" entirely too sentimentally, and failed to bring out the spirit of it. He was much more successful with the group of songs, each of which was sung with considerable artistic taste. The "Raif" song is a veritable gem. Mrs. Hess-Burr, of Chicago, accompanied the singer in a manner quite in keeping with her high reputation as an accompanist.

* * *

The third performance in the Belleville Concert Series was given last Thursday evening to a large and very appreciative audience. The program was given by Mrs. Charles Van Studdiford, soprano; James J. Rohan, baritone; Milton B. Griffith, tenor, and George C. Vieh, pianist, and was as follows:

Polonaise Characteristique	Nicode
Mr. Vieh.	

The Dew Upon the Lily	German
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Lo Scapato	Mattie
------------------	--------

Se Saran Rose	Rohman
---------------------	--------

Mrs. Van Studdiford.	Arditi
----------------------	--------

Beat Upon Mine Little Heart	Nevin
-----------------------------------	-------

Marie	Johns
-------------	-------

Mr. Griffith.	
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Pizzicato Valse	Schütt
-----------------------	--------

Berceuse	Chopin
----------------	--------

Le Cavalier Fantastique	Godard
-------------------------------	--------

Mr. Vieh.	
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I' o Tamerl	Stanziere
-------------------	-----------

Ich Große Nicht	Schumann
-----------------------	----------

O, Come With Me	Van der Stucken
-----------------------	-----------------

Daisies	Hawley
---------------	--------

Nocturne	Chadwick
----------------	----------

Mrs. Van Studdiford.	
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Go to the One Whom I Adore	Costa
----------------------------------	-------

Mrs. Van Studdiford, Mr. Rohan and Mr. Griffith.	
--	--

Each performer on the program was enthusiastically received and obliged to respond with an encore. It was said to be one of the most artistic concerts ever given in Belleville.

* * *

At a large musical last week given in the Governor's mansion, in Jefferson City, appeared several musicians from this city: Mrs. Louise A. Corley, contralto; Miss Hattie Ely, soprano; Miss Agnes Gray, violinist; Joseph Buse, tenor, and Frank Weltner, pianist.

* * *

George C. Vieh, pianist, has been engaged as the principal of the piano department of Lindenwood College at St. Charles, Mo.

Mark Twain's Daughter.

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A Musical Banquet.

AT the Valentine Festival, given by the New York Woman's Press Club at Sherry's, on Tuesday evening, February 14, a very enjoyable musical program was given. The greater part of the evening's music was furnished by Mme. Ada May Benzing, of whose successes THE MUSICAL COURIER spoke last week. The varied and exacting selections sung by her at the banquet were so well executed that she added another success to her list for this season. This was the arrangement for the evening's musical entertainment:

Solo, Health to King Charles.....	Booth
Rosary	Nevin
Francis Rogers, baritone.	
Violin solo, Overture	Wieniawski
Zingaresen	Tschetschulin
Albertus Shelley.	
Grand aria, Samson et Delilah.....	Saint-Saëns
Encore, Allah	Chadwick
He Loves Me.....	Chadwick
A Summer Night.....	Goring Thomas
Mme. Ada May Benzing, contralto.	

Madame Benzing is one of the many successful pupils of Mme. Katherine Evans von Klenner.

Sara Anderson's Recent Successes.

Sara Anderson sang in Händel's "Judas Maccabeus" in Baltimore and Worcester recently, and her success was unequivocal. Below are several of the newspaper notices she received:

It is not every concert that presents such a soprano as Miss Sara Anderson. She came heralded as a singer of marked ability, and her work last night showed that her abilities had not been overrated. Miss Anderson has a voice of excellent range, which she uses in a scholarly manner. Her shading and phrasing were perfection, while in the clearness of enunciation she is an artist. Her efforts were greeted with enthusiasm by the appreciative hearers.—Baltimore Herald, February 3, 1899.

Miss Sara Anderson, of New York, sang the solo parts for the soprano. Her voice is exceedingly flexible and sweet. Her rendition of "From Mighty Kings" was beautiful. The runs and trills she accomplished with a warmth and freshness that were inspiring. She gave a fine interpretation to her part, and this added to her charming manner and the bewitching sweetness of her voice, won her several encores.—Baltimore American, February 3, 1899.

It is a long, weary day since so fine an exhibition of pure vocalism has been heard in this town as was given by Miss Anderson. The absolute clarity of her tones, her accurate intonation, the smoothness and deftness of her delivery and her instinctive good taste were sources of constant delight. In some respects her most strenuous effort was in Thomas' "Romance du Sommeil," and it was an admirable piece of work. But she was quite as enjoyable in Haydn's "My Mother Bids Me Bind My Hair," and MacDowell's passionate, "Thy Beaming Eyes." She gave her best efforts, too, to two songs written by Bouhy, her former teacher in Paris, "Ce que

j'aime en Toi" and "Ave Printemps," and to Mr. Howland's "Sweet Nightingale," which is dedicated to her. Very gratifying was she also in Henschel's tricky song, "Shouggie Shou, My Bairnie."—Worcester Spy, February 1, 1899.

Miss Anderson, remembered for her brilliant début as a star at the festival of 1898, was greeted warmly, and she had more opportunity to show her real ability than she had at the festival. Her success was complete. She appeared first in a group of French songs, "Ce que j'aime en Toi" and "Ave Printemps," of Bouhy, and "Romance du Sommeil," by Thomas. Especially in "Ave Printemps" was she heard with best effect. Miss Anderson is a beautiful young woman, possessed of a voice unusually true, sweet and clear, and there is never the slightest uncertainty in her tones or expression. It is a pleasure to listen to her, for there is not the slightest anticipation that there is to be a mistake of any kind, and there is nothing to do but enjoy to the fullest the melody of her voice. In her second group, Haydn's "My Mother Bids Me Bind My Hair" was delightfully sung, and after it she sang Mr. Howland's composition, "Sweet Nightingale," which he had dedicated to Miss Anderson. The song is worthy of the singer, and its singing was worthy of the song. "Thy Beaming Eyes" and Henschel's "Shouggie Shou, My Bairnie," were Miss Anderson's closing songs, the latter being especially charming. Constant concert work during the winter has made an experienced artist of the young woman, although leaving her as artless and winning as when she sang herself into fame in September.—Worcester Telegram, January 31, 1899.

FALL RIVER.

After two disappointments an opportunity was given to hear Miss Anderson sing, and although probably everyone who was present last evening had been led to expect a great deal from her, not one in that large audience was disappointed. She is certainly all that was claimed for her. Her voice has all the qualities which make a great singer, and it would be impossible to say too much in praise of her work.—The Daily Globe, February 11, 1899.

Miss Anderson, the long-awaited, fully justified the high praise that preceded her. Miss Anderson was suffering from a slight cold, but this handicap did not prevent the display of a soprano voice of richness, power and volume, such as only the greatest singers possess. Her first song, Liszt's "Lorelei," with its other unusual excellencies, delighted with its clear and perfect enunciation, which was maintained throughout the eight songs programmed and the encore she was forced to give at the end. Even in the dramatic force and stress of the stormy passages every word rang clear and distinct. The songs were in French, German and English. Perhaps the most appreciated of all were Henschel's "Shouggie Shou, My Bairnie," and Haydn's "My Mother Bids Me Bind My Hair," in which the exquisite modulation of the singer's voice was manifested.—Fall River Daily Herald, February 11, 1899.

William H. Barber.

At the musicale given last week by Mrs. C. I. Hudson, 1 East Seventy-sixth street, Wm. H. Barber played several piano solos, and David Bispham sang. Mr. Barber will give a recital in Orange, N. J., March 17, and in New York March 23 and April 6 and 13.

Rutgers Singers Chosen.

The lively contest which has been going on for a week past for the positions of soprano and alto of Rutgers Presbyterian Church has been settled, and the names of the successful singers will be announced in the next issue. They are both from the choir bureau of Townsend H. Fellows, and F. W. Riesberg, the organist and director, says he heard the best voices at this bureau.

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WILLIAM OSBORN
GOODRICH,
Bass.

"Mignon" at the American.

THE Castle Square Opera Company are presenting this week Ambrose Thomas' "Mignon."

The Monday night's production was given with the following cast:

Mignon, a stolen child.....	Mary Linck
Filina, an actress.....	Adelaide Norwood
Wilhelm Meister, a young student.....	Joseph F. Sheehan
Frederick, a gallant, in love with Filina.....	Lizzie Macnichol
Lothario, father of Mignon.....	Harry L. Chase
Laertes, manager of a troupe of actors.....	William G. Stewart
Giarno, a gypsy chief.....	H. L. Butler
Pietro.....	Charles G. Scribner
Pietro.....	Frank Ranney
Antonio, an old servant.....	Antonio

A very large and enthusiastic audience was present.

Despite several flaws, the opera was well produced.

The flaws consisted mainly in the very indifferent manner in which Mr. Sheehan sang and acted the role of Wilhelm Meister. His voice was not in condition, and his phrasing was abominable. Another inartistic feature was Miss Norwood's Filina.

Miss Norwood should study her scales and get her voice properly placed before attempting the beautiful Polonaise. Despite the applause, her singing was utterly inartistic, and the attempts at producing a musical tone on the high F became ridiculous under these conditions.

In contradistinction to these two drawbacks, the artistic débüt of Miss Mary Linck as Mignon deserves great credit. This lady is an artist and knows how to present the character histrionically and vocally. She sings with authority. The audience quickly recognized in her an artist of exceptional calibre. She has voice, method, backed by study. Another artistic feature was Harry L. Chase's Lothario.

This role is very difficult. Mr. Chase sang it delightfully, with good tone and phrasing. Miss Macnichol as Frederick looked most charming, and gave an altogether delightful presentation of the role.

W. G. Stewart and H. L. Butler were thoroughly satisfactory. The ensemble was good. During the week the alternating singers are: Miss De Treville, Mignon; Eloise Morgan, Filina; Chas. O. Bassett, Wilhelm.

Xaver Scharwenka Stricken.

THE friends of Xaver Scharwenka the world over will hear with regret the news of his dangerous illness. He was stricken by an attack of paralysis last Saturday, in Berlin, and now lies in a precarious condition.

Emil Gramm, who was associated with him as the conductor of the Scharwenka Conservatory of Music, in New York, received the news yesterday. Only a few days before he had received from Scharwenka a letter which gave an account of his recent appearance in a concert in Berlin, and told of an extended tour, which he had planned, the engagements growing out of the splendid success he scored

in the German capital. This tour was to carry the pianist through Germany, Russia and Finland.

For some weeks Scharwenka has been working incessantly on new compositions and preparing for his concerts, and his physicians ascribe his physical collapse to overwork, combined with an excessive use of tobacco. The reports of the medical men who are attending him give little hope of his recovery.

During his seven years' residence in New York Xaver Scharwenka was a vital factor in the city's musical progress and exerted an influence for good. His greatest work was that of teacher, and many a successful pianist now before the public owes everything to him. While in New York Mr. Scharwenka made many friends.

Cosima Wagner.

A malicious paragraph has been current in the German papers respecting Cosima Wagner's assistance at the first performance of "Der Bärenhäuter." It ran thus:

Not Possart and other managers or conductors conducted the rehearsals, nor the composer, who was present, but his mamma, the almighty Cosima, who hits people on the fingers when they do not hold their hands as she wishes. We hope never to meet again in Munich a new Wagner era with its peculiar drill; we have a lively recollection of the time of Bülow, who regaled the ears of the Bavarian musicians with such terms as "Pigs," "Dogs," and the like.

There is not a word of truth in the statement. Madame Wagner was not present at any of the rehearsals of her son's work, had no communication with any of the actors and had nothing to do with the staging. She has been in Vienna to confer with Director Mahler about the production of "Der Bärenhäuter," and also to make arrangements with Schemedes and Demuth for the artistic preparations of the next Bayreuth festival.

E. C. Towne.

E. C. Towne sang the tenor roles in the "Swan and Skylark" and Stanford's Requiem with the Gounod Society, in New Haven, on February 9, and with such success that, although under the severest handicap, no singer could have done better, as will be noted from the following criticisms of that event:

The substitution of E. C. Towne at the eleventh hour for Evan Williams was expected to be a great disappointment. Possibly it was to some, but in the light of the revelation Mr. Towne's work last night must take precedence over that of any tenor who has yet sung at these concerts. His solo beginning "Thus Flowed the Death Chant On" was interpreted with a dramatic force which surprised and interested the audience, and won for the singer the appreciation he richly deserved. The Gounod singers and the Gounod audience owe Mr. Towne a vote of thanks.—New Haven Leader, February 10, 1899.

The management considered itself extremely fortunate in being able to secure an artist like Mr. Towne, who had learned the work at the shortest possible notice. Mr. Towne has a good name among musicians for an unusual aptitude for learning roles. He learned the difficult music of the Requiem with less than twenty-four hours' notice. Mr. Towne deserves the greatest credit for the graceful way in which he acquitted himself of a very difficult task.—New Haven Journal and Courier, February 10, 1899.

E. C. Towne, of New York, proved himself a most capable singer. It was said that Mr. Towne practically read his score at sight. His voice is a pure tenor, at times powerful and dramatic. The principal feature of the concert was the Requiem Mass, by Stanford. The second number, Goring Thomas' "The Swan and the Skylark," is one of the most delightful things ever sung here. The beautiful tenor solo in this, "Summer, I Depart," was splendidly rendered by Mr. Towne.—New Haven Palladium, February 10, 1899.

It is not an easy task to sing the difficult score of the Mass at a day's notice, and one from which many vocalists of note would shrink. The fact that Mr. Towne was willing to undertake it should be appreciated by the society and the public. In the concerted numbers he sustained his share effectively. His intonation is excellent, and he sang with an ease and surety that made an agreeable impression. The long and exacting solo, "Summer, I Depart," was rendered with skill, and he showed intelligent conception.—New Haven Register, February 10, 1899.

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BALTIMORE, February 15, 1899.

THE Rosenthal recital was eagerly anticipated by many, for Sauer's superb playing naturally created vivid interest in his great contemporary, Moriz Rosenthal.

As a virtuoso he is stupendous. His technic is so bewildering that one almost hates to hear him play a simple passage, for his playing is such a fascinating display of pyrotechnics that a simple blue or red light falls flat—the ear craves for the intricate and seemingly impossible passages, just as the eye gazes with wonder upon the balls and stars of fire whose coming and going are such a mystery. Yet, should music create only wonder? Should the composition be the shadow—the reading the substance?

Mr. Wad gave a most successful recital at the Peabody and was said to be in excellent form. His program comprised compositions by Scarlatti, Beethoven, Vogrich, Liszt and Chopin.

Mr. Krehbiel gave us one of his delightful lectures on "How to Listen to Music" and thoroughly charmed all his listeners. He was assisted by Miss Lotta Mills, who illustrated delightfully.

Blanche Marchesi, in her superb song recital, held her listeners spellbound and created the most intense enthusiasm that has been witnessed here for many a day. She has a glorious delivery and masterly conception. Every word, every tone was a living, vitalized object, the voice was forgotten, but the mind stood forth in full magnificence and the heart was revealed, that passionate, incomprehensible heart which makes life the wonderful thing it is. Now she was a gleeful, innocent child, now a coquettish maiden, now a passionate lover, now a jealous woman, now—the heart only of—a mother! Will any of us ever forget that "Chanson de la Glue"? Horrible it was and gruesome, yet dare we doubt this endless, all-forgiving love, when we know its possibilities, as expressed in the few words, "Oh, Father, forgive them, for they know not what they do," in the dying breath of One who had been tortured beyond endurance?

The "Erlking" stood forth like a unique monument, and there are few women brainy enough to grasp the mentality of this song with such marvelous finesse as does Blanche Marchesi.

The Oratorio Society gave an excellent performance of "Judas Maccabæus," and the chorus did fine work, under their excellent director, Joseph Pache. The soloists were exceptionally good and Sara Anderson's voice pleased immensely.

Evan Williams, when he did let out his voice and "Sound an Alarm," thoroughly thrilled his listeners.

Mr. Whitney, who seems to be very young, sang in a very musical manner, and there was a certain frankness about his style that was decidedly winning.

"Judas Maccabæus" is not as rich in beautiful melodies as "The Messiah" or some of the other oratorios. There is too much uniformity in its character, which has a rather monotonous effect on the whole, as it is a long work.

"Elijah" will be given next, and much pleasure may be anticipated from the excellence of this performance.

VERITAS.

At the last meeting of the Thursday Musical Club of Grand Forks, N. Dak., Mrs. Gordon, Mrs. Geo. S. Thomas and Miss Freehafer took part. At the next meeting Mrs. Cooley, Mrs. Foster, Mrs. Thomas, Miss Calvert, Mrs. Kittredge, Mrs. Beneke, Mrs. Hayes, Mrs. Brannon, Miss Booker and Miss Bosard will give the program. Among the new members are Mrs. Hayes, Mrs. Upson, Mrs. Bacon, Mrs. Sargent and Miss Richardson.

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New Mexico Band Music.

THE new National Guard bill which is in transit through the New Mexico Legislature has one highly interesting feature which will be sure to excite comment, not only in Eastern musical journals, but in the less aesthetic daily press. The feature is the generous provision of a band of twenty men for each battalion of infantry and squadron of cavalry.

Singularly enough, there is no band provided for the battery of artillery, but then this omission may be detected in the Council, and remedied in the joint conference committee. The bill favors the Territory with six brass bands, and each of the largest cities in the Territory, no doubt, will have one of the bands. This means a boom in musical instruments and scores, and salesmen of Eastern musical firms may be expected this way shortly to stock the militia administration with the necessary—not instruments of torture, perish the thought! but rather with means of teaching the young musical idea how to both shoot and blow. A band to every battalion and squadron lays out the record, and suggests new and lively powers of revision in formulating this new criterion that will be calculated to attract attention if nothing else. But then the Territory will be treated to an immense amount of music, martial, and music more purely concert, and if good chief musicians be secured, and instruments bought from the best makers, the people of the favored six cities will have no occasion to complain of the Legislature's generosity in this direction, however much some of the Territorial institutions that have been left out in the cold in the matter of appropriations may feel inclined to criticise.

By all means let the bands be early organized and started. Competition between them will raise the standard, and give New Mexicans better music.

Singers and Critics.

One of our Italian contemporaries lately gave a notice of a performance of "Robert the Devil," in which it says "The part of Alice is not the one to which she is best fitted; her voice is good, but she lacks warmth." The lady wrote and informed the editor "that she would be compelled to cease reading the *Mondo Artistico*."

The example of Signorina De Lerma was followed by the tenor De Marchi. Respecting this gentleman the journal wrote: "De Marchi has a robust voice, better in the upper than the middle register, but he did not give us the Walter imagined by Wagner." And the indignant tenor has suspended his subscription. Such are the woes of Italian journalism.

Miss Caroline D. Rowley, director of the Conservatory of Music, Onarga Seminary, Onarga, Ill., lectured last week on "The Origin and Purpose of Music." Miss Rowley played four numbers with widely differing characteristics—Funeral March, Chopin; Norwegian Dance, Grieg; Lullaby, Gurlett; Ballet Dance, Chaminade.

* * *

A concert was given recently in Hazleton, Pa., in which Dr. Thomas Cushing Jones, baritone; Carl Hauser, violin; J. W. Bischoff, cello, and Miss Mary S. Umstead, piano, took part. Mr. Hauser is a member of the New York Philharmonic. Miss Umstead's playing was particularly interesting, and a promising future is predicted for this young artist.

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Josef Weiss' Third Recital.

JOSEF WEISS' third recital took place at Mendelssohn Hall, on Monday afternoon. The hall was well filled with a musical audience. Mr. Weiss is well known as a devoted student of Brahms' music, and he is exerting himself to introduce that master to us in all his various moods. Eugene Boerner, the assisting artist, is a violinist who draws a good tone from his instrument and possesses considerable technic. Mr. Weiss played for his auditors the following selections:

Sonate No. 2, in A major, op. 100, violin and piano.....	Brahms
Four Piano Pieces, op. 119.....	Brahms
No. 1. Intermezzo in B minor. No. 2. Intermezzo in E minor. No. 3. Intermezzo in C major. No. 4. Rhapsodie in E flat major.	
(The last piano compositions of Brahms.)	
Abendstimmung	Weiss
Rhapsodie from op. 23.....	Saar
Traumgespräch	Weiss
Verweht	Weiss
††	Weiss
Allerseelen (All Souls).....	Poldini
Valse, in E minor, op. 21, No. 1.....	Weiss
Aria, from op. 18.....	Weiss
Menuett, from op. 18.....	Weiss
Mazurka, from op. 18.....	Weiss
Storm March	Weiss

Breitkopf & Hartel.

The great Leipzig firm of Breitkopf & Härtel have published at a moderate price the vocal works of Moritz Hauptmann, accompanied by a portrait. They publish also the score of Tinell's "Godoleva," performed first in Brussels and next in Milwaukee. Gerhard Hauptmann's "The Sunken Bell" will be set to music by Heinrich Zöllner, of Leipsic.

Conductors on the Rush.

Felix Mottl lately left Carlsruhe on Wednesday night after the performance of the opera and reached Brussels at 8 a. m.. Then came orchestral rehearsal from 9 to 12. At 1 p. m. he left for Liège and had an orchestral rehearsal. Friday rehearsed at Brussels at 9 a. m.; afternoon rehearsed at Liège, and performance in the evening. Saturday, general rehearsal at Brussels. Sunday, performance and return by night train to Carlsruhe. Monday morning rehearsal and evening performance.

The French director Colonne surpassed this. On Sunday he gave his evening concert at the Chatelet, took the night train to Prague, arriving on Monday evening. Tuesday, two rehearsals. Wednesday, a symphonic concert, and left for Berlin at 10:30 p. m. Thursday, rehearsal with the Philharmonic. Friday, concert in Hamburg. Saturday, back in Paris. Sunday at his desk in the Chatelet. Monday, off to Brussels. Tuesday, orchestral rehearsal at Brussels in the morning; in the evening at the Paris Odéon. Wednesday and Thursday, two concerts in Paris. Friday, rehearsal in the morning at Brussels, in the afternoon at Paris, and a concert at Boulogne sur Seine. Saturday, off to Brussels; rehearsal at 3 p. m. Sunday, performance.

A Students' Concert.

THE Students' monthly concert for February took place last Monday afternoon at the National Conservatory. There was a good attendance, and the excellent playing of the pupils showed marked improvement and careful drilling. This was the program:

Piano solo, Impromptu.....	Reinhold
	Miss Catherine Bateman.
Aria	
	Miss Emma McGraw.
Piano solo, Scherzo from Sonata in E flat.....	Beethoven
	Miss Maria J. Heckman.
Concerto No. 7, for violin.....	De Beriot
	First and second movements.
	Master Jeroslav Novak.
Piano solo—	
Cracovienne	Paderewski
Etude	Chopin
Aria from Samson and Delilah.....	Saint-Saëns
	Miss Pauline Loewy.
Piano solo, Valse.....	Moszkowski
	Miss Lydia Gross.
	Miss Grace Halleck.

Von der Heide.

VON' der Heide, the New York singing teacher, who has been in Italy for more than a year past and is at present in Milan, desires to say in response to numerous letters from America, and several from Rome (to which city he was to have returned to teach during the winter), that he will not be able to return to New York before September next, and regrets very much that he cannot go to Rome at present, being more than occupied with study, and teaching as well, in Milan.

In the spring Mr. Von der Heide will go directly to Paris, and remain there until the London season, after which he will come home and immediately resume his professional duties here.

MINNEAPOLIS.

MINNEAPOLIS, Minn., February 8, 1890

WITH the thermometer in the 40's, the cold so horrible one feels afraid of it as a monster terrible, yet the Lyceum Theatre was well filled with a splendid audience, to listen to the star among pianists, Rosenthal.

The concert was the initial entertainment of the Institute of Arts and Letters, and as befits the dignity and prominence of this organization, the occasion was a notable one. Society was out in full dress, bonnetless and hatless.

Rosenthal has captured all music lovers. It is rarely that Minneapolis so completely bent the knee to genius as she did to-night. The applause at times was tumultuous. It was enthusiasm not to be repelled, and again and again was he recalled. What wonder! His faultless technic, his refined intellectuality, his poetic expression, make one feel the superiority of himself as a man and his lofty ideals in art. His magnetic personality impresses itself upon his listeners, carrying all before it.

Our Apollo Club will give their second concert on the 14th. Of that hereafter.

The Thursday Musicale have in preparation a composers' evening, which will be a most enjoyable occasion, for we have some very meritorious composers in our city. But more anon.

ACTON HORTON.

The Spiering Quartet was the feature of the Minneapolis Philharmonic on Tuesday, February 7. The quartet made a most interesting evening, and the Saintly City looks for a return Western trip before the close of the season.

Claude Madden has composed a mass in D minor, part of which will be given at Easter time in one of the local churches.

Rosenthal will play a return Western engagement in April.

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Music in St. Paul.

THE MUSICAL COURIER OFFICE,
170 Pleasant Avenue,
St. Paul, Minn., February 9, 1890.

MORIZ ROSENTHAL came, saw and conquered the music-loving people of St. Paul, in his piano recital at the People's Church last evening. To Manager Feldhauser, of Library Series endless chain fame, must be awarded the palm of glory in bringing out the largest and most representative audience that has gathered in the Library series course since the opening of the season, and the city of St. Paul must certainly feel indebted to Mr. Feldhauser's untiring and enterprising efforts in bringing to the Western cities the best the world affords in musical attractions. Artists of international reputation have been presented to us in close succession, and not without appreciation. The Library clientèle is a cultured and intelligent one, and its art standard a high one. It was such a gathering that greeted Mr. Rosenthal in his initial bow to the Northwest.

* * *

Another large audience greeted Mr. Rosenthal at his Minneapolis recital on Wednesday evening at the Lyceum Theatre. Ye gods! what a technic! One moment lifting you fairly from your seat with his astounding feats and virtuosity, and the next moment drawing the very soul from you in the beauty of his tone.

Rosenthal, who has been having a taste of frozen thermometer (25 to 30 degrees below zero) weather, closed his Twin City engagements in a blaze of glory this afternoon, at the People's Church, appearing the third time in an entire change of program. To the musicians of St. Paul Mr. Rosenthal's visit to us has been a musical event and technical revelation in the annals of the Northwest. His magnificent playing and unrivaled virtuosity, combined with a fascinating personality and artistic temperament, have made him at once the most striking and interesting figure in the musical season's offerings of 1898 and 1899.

Rosenthal has been the best and greatest advertised artist in the West for many a day, and it proved itself again to his managers on Monday night that advertisement and success are synonymous.

* * *

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* * *

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* * *

Rosenthal will play a return Western engagement in April.

GERTRUDE SANS SOUCI.

Hugo Heinz in America.

HUGO HEINZ, who has been winning so many successes in London and Germany of late years, has come for a brief visit to America. For the past six years he has made London his home, where he has gained an enviable reputation as an interpreter of German Lieder and French songs, as well as of classical music generally. Mr. Heinz's voice is a pure baritone, with no bass or tenor qualities; it is gently used and the tone is never forced, while special attention is given to the poetry of the song.

The first recital will take place at Mendelssohn Hall on the afternoon of March 1, and a treat is promised to all those who are interested in sympathetic, musical interpretations of the best music. Further particulars of the newcomer will be contained in next week's issue.

Shannah Cumming's Recent Successes.

Within the past few weeks Shannah Cummings has added considerably to her already high reputation as a singer. Her recent successes are mirrored in the subjoined press notices:

Miss Shannah Cumming, the soprano from New York, was much

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prettier than her pictures, and in her method and manner there was a refinement most pleasing. Her voice was clear and sweet. Her solo parts in the "Gate of Life" indicated that oratorio work was her forte.—Detroit Evening Journal.

The honors of the evening were conferred upon Shannah Cumming. She sang "Thy Beaming Eyes," by MacDowell; "If Only Thou Art True," by Klein; "The Bride's Song," by Schumann, and for an encore a "Waltz Song," by Gounod. She possesses a most attractive personality, and her voice is beautifully sweet and clear. There was a dramatic power in her work in the cantata, and a fine delicacy in her handling of the songs.—Detroit Sunday News.

The delicious duet between Mrs. Cumming, soprano, and Miss

Laura H. Groves, contralto, was received with a genuine ovation by the audience. Mrs. Cumming has a pure soprano voice of exquisite timbre and vibrant with feeling. She employs it with a complete appreciation of the author's theme and with the most charming technic and method. The "Inflammatus," soprano obbligato and chorus, was to many the most pleasing number of all.—Detroit Morning Free Press, February 8, 1899.

Mrs. Cumming's voice is a beautiful soprano, clear, high and of sufficient power, and she uses it with excellent taste, if not always with perfect finish. After her group of solos the applause was so insistent that she was forced to return and sing a song to her own accompaniment at the piano.—Hartford (Conn.) Daily Courant.

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